

**DAVE NAVARRO & PORNO FOR PYROS** **5** Songs

# guitar

JUNE 1997

**ONE HEADLIGHT**  
The Wallflowers

**THE SHORTEST  
STRAW**  
Metallica

**I WILL SURVIVE**  
Cake

**SOUTHERN MAN**  
Neil Young

**SIGN OF THE  
TIMES**  
Queensryche

**Tour Report**

## METALLICA

On the Road for *Load*,  
James & Kirk  
Plan the Next Album

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GEAR**  
of the  
Year

• Cake • Robert Cray • Satriani and the New G3  
• Unexpected Genius: *Great Licks in LAME Songs*





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MOGG-WAY SH-1105



### "MOGG-WAY"

Legendary English vocalist Phil Mogg and bassist Pete Way, known for their work as the backbone of international recording artists UFO, are reunited in Mogg-Way to deliver a collection of original aggressive rock numbers backed by stellar drummer Aynsley Dunbar (Bowie, Zappa, Journey, and many more) and Shrapnel Records new guitar prodigy George Bellas.

JOHN WEST SH-1103



### "MIND JOURNEY"

Lead vocalist John West (Artemion) breaks out, "Mind Journey" featuring Shrapnel solo artist George Bellas on guitar, Barry Sparks (Malmsteen, MSG) on bass and drummer Mike Terrana (Malmsteen, MacAlpine) plus keyboardist Matt Guillery. The players join forces to create a neo-classically flavored album reminiscent of progressive metal bands such as Deep Purple, Rainbow and Rising Force.

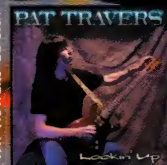
GEORGE BELLAS SH-1104



### "TURN OF THE MILLENNIUM"

George Bellas' debut release is an album of heavy neo-classical compositions with innovative odd-time signatures and ferociously progressive overtones. Reminiscent of MacAlpine, Malmsteen, and Roth, Bellas leads the way for a new breed of guitar players as he navigates the outer realms of cutting edge guitar music. "Turn Of The Millennium" features Dean Castronovo on drums. And will amaze even the most discerning, progressive instrumental music.

PAT TRAVERS-88-2034



### "LOOKIN' UP"

Veteran blues/rock guitarist Pat Travers' new album "Lookin' Up" is a showcase for Pat's hard-driving, blues-based rock that has gained him an immense following. Smoldering blues riffs, played with aggression, set the tone for this classic Travers LP.

MARTY FRIEDMAN SH-1100



### "TRUE OBSESSIONS"

Megadeth guitarist Marty Friedman returns to Shrapnel with an album of songs which showcase his trademark guitarwork in a hard rock context. Friedman's phrasing and technique continue to set him apart from the rest.

GREG HOWE- SH-1101



### "FIVE"

Greg Howe's newest album, "Five" is an instrumental offering comprised of aggressive rock and fusion compositions which highlight Howe's renowned technique and strong sense of melody. Howe serves up a heavy yet unpredictable combination of blues and fusion that highlight this world class album.

CROSSFIRE-88-2031



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JEFROLOGY- SH-1093



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This tribute gets together some of rock's premier guitar players and singers to pay a tribute to one of the greatest blues/rock guitar players in rock history. Performers include: Bruce Bouillet, Vivian Campbell, Phil Collins, Warren DeMartini, Paul Gilbert, Jake E. Lee, Steve Lukather, George Lynch, Mick Mars, Stevie Nicks, Walter Trout, Gregg Bissonette, Russ Parrish, Jeff Martin, Tony Franklin, Billy Sherwood and more!

SPACEWALK- SH-1095



### "A SALUTE TO ACE FREHLEY"

A salute to a guitarist from one of the most popular rock groups in history unites contemporary artists who are also fans. Performers include: Marty Friedman, Gilby Clarke, Scott Ian, Frank Bello, Charlie Benante, Ron Young, Jeff Watson, Snake Sabo, Traci Guns, John Norum, Bruce Bouillet, Dimebag Darrell, Vinny Paul, Sebastian Bach, Russ Parrish, John Alderete, Scott Travis and more.

MICHAEL LEE FIRKINS SH-1097



### "CACTUS CRUZ"

"Cactus Cruz" is Firkins' latest instrumental masterpiece displaying Firkins' inimitable guitar solos over compositions that range from rock to bluegrass to jazz swing which combine to create a cohesive album that all guitar fans should own.

JAMES MURPHY SH-1096



### "CONVERGENCE"

Testament guitarist, James Murphy ventures out on his own with "Convergence," his first solo album for Shrapnel, featuring Murphy's stylized guitar work. This heavy, progressive collection includes guest artists, such as vocalists Devin Townsend and Chuck Billy, guitarist Greg Howe and drummer Dean Castronovo.

JOHN NORUM- SH-1079



### "ANOTHER DESTINATION"

John Norum's new album with vocalist Kelly Keeling is exactly what guitar fans have been clamoring for. Highlighted by phenomenal solos, reminiscent at times of Moore, Roth, and Malmsteen, this new release is a classic guitar album that you need to hear.

ARTENSION- SH-1102



### "INTO THE EYE OF THE STORM"

Artension is centered around twenty-two year old Ukrainian keyboardist Vitalij Kuprij and Swiss guitarist Roger Staffelbach. The players meld together to create a Progressive Metal sound inspired by bands such as Rainbow, Queensryche, Rising Force and Dream Theater, with wailing solo trade-offs.

RICHEL KOTZEN SH-1092



### "INNER GALACTIC FUSION EXPERIENCE"

This LP is comprised of aggressive guitar-oriented compositions, showcasing Richie's virtuosity and diversity in a ground-breaking jazz/fusion context. Veteran drummer Gregg Bissonette lays down an innovative series of fusion grooves, while bass legend Jeff Berlin displays his phenomenal chops on three songs.

SMOKE ON THE WATER SH-1074



### "SMOKE ON THE WATER"

Rock's premier vocalists and guitarists pay tribute to Deep Purple with performances by Glenn Hughes, Joe Lynn Turner, Kip Winger, Tony MacAlpine, Vinnie Moore, John Norum, Richie Kotzen, Yngwie Malmsteen, Don Dokken, Reb Beach and more.

MAYADOME- SH-1098



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.00 SPOOL IN-3100



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RON THAL IN-3101



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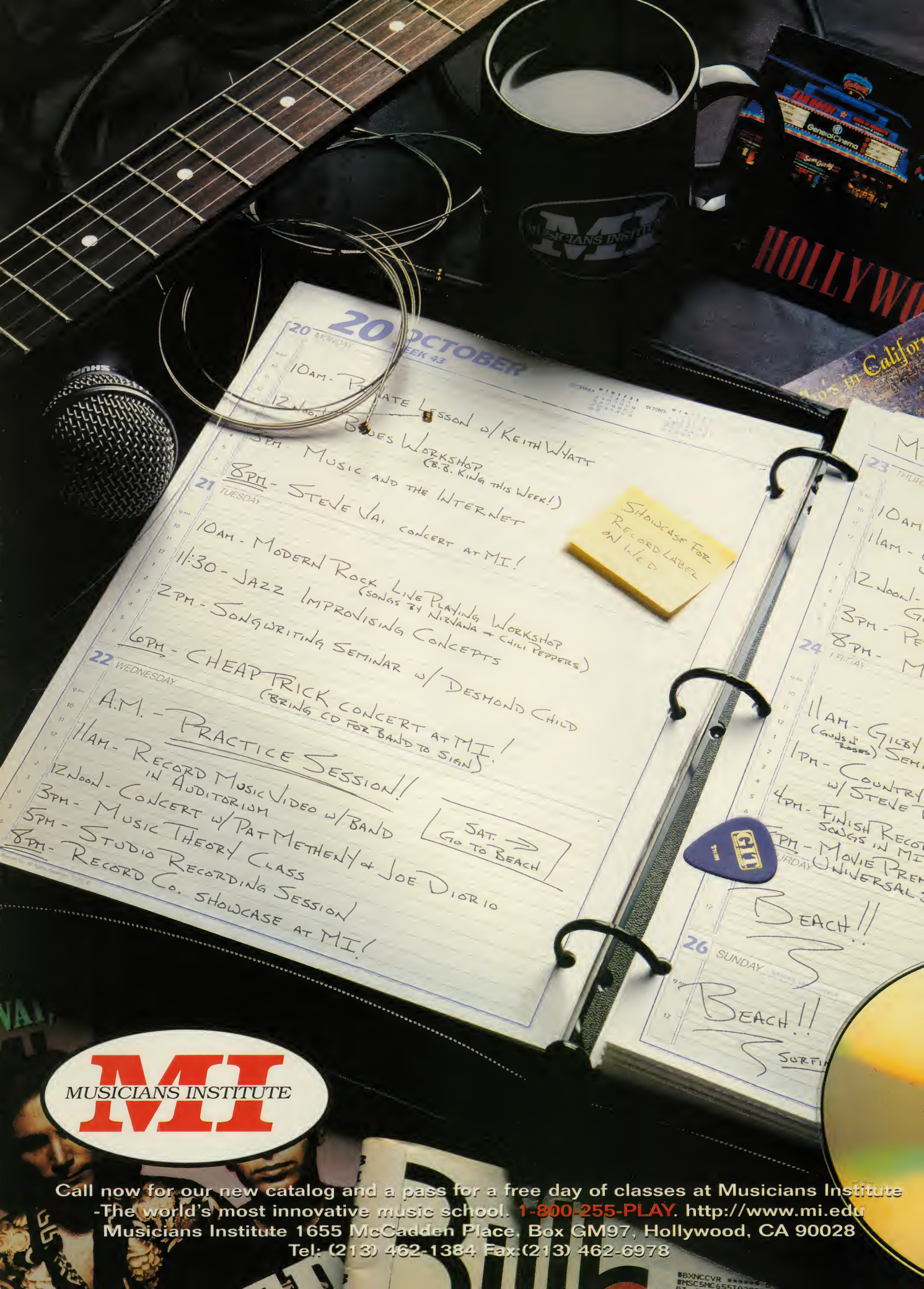
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2PM - SONGWRITING SEMINAR w/ DESHOND CHILD  
6PM - CHEAP TRICK CONCERT AT MI! (BRING CD FOR BAND TO SIGN)

**22 WEDNESDAY**  
A.M. - PRACTICE SESSION!  
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## Opening Act

# Conviction

Just before we went to press with this issue, a few *Guitar* editors headed down to Austin, Texas, to join the rest of the music industry for its annual refueling—the South By Southwest music festival. There wasn't a quiet corner in Austin, and apparently that's just how they like it. We're talking about a city that was home to Stevie Ray Vaughan ("Just hasn't been the same since we lost Stevie Ray," a middle-aged cabbie told me), saw Janis Joplin sing for pitchers of beer, and hosted Frank Zappa's jam sessions. True to the legacy, young bands roared at every club, record store, art parlor, and backyard barbecue in town. We must've seen 25 bands in the three days we were there, and that included a lot of guitar slingers. We heard blues trios who'd been slogging it out in clubs for 15 years, garage bands taking their big shot at being noticed, and signed acts who were hoping against hope not to be dropped before their second release. Some of them were great, and will emerge from the underground to enjoy success; some of them stunk and the same will be true; and most of them we'll never hear another note from again. Sad but true.

Cut back to New York, one week before the music festival, where Kirk Hammett and James Hetfield sat in their dressing rooms while 23,000 fans stomped their feet overhead, urging Metallica to the stage. The crowd was thundering for this trend-defying, multi-million-selling foursome to rage through two hours of music they already knew inside out. Unless they broke into a dance tune or Jason Newsted fell off the front of the stage, Metallica couldn't go wrong. The audience was sold.

For all the differences between the two scenarios, the link was undeniable: all these musicians had spectacular hair, the best you ever did see. No, wait, that's a joke. Here it is: whether they filled an arena or a bar, whether they would ever be heard again or not, all of these musicians were playing music they believed in. The small bands wore their hearts on their sleeve—what's to lose?—and drove their songs home in front of skeptical industry audiences. And Metallica, who could "fart into the mike" (as James so delicately put it) and crowds would go ballistic, still fights the good fight, too. They are a rare case in this business. While scores of talented players dream of achieving Metallica-sized success while they play in those little clubs, Metallica has managed to maintain club-level credibility. Speaking to Hammett, especially, we couldn't get over how earnest he still is about his music and the guitar: he explores techniques from every musical style, looks for new sounds in every imaginable piece of equipment, and seeks out obscure Hendrix recordings as if he's going to start a library. Like the rest of the band, his fans would grab up any crumb he threw out, but he feeds them elaborate meals.

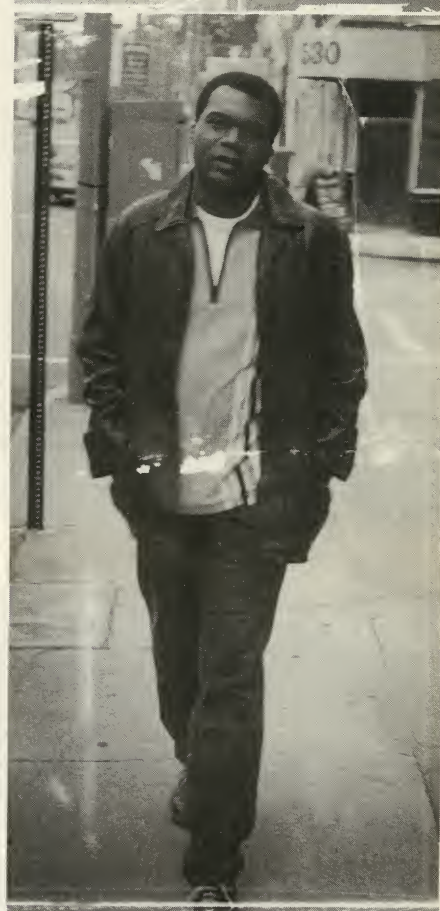
When someone doesn't play with conviction, you can smell it on 'em. You might think Yngwie Malmsteen was a wanker or that Kurt Cobain couldn't tune a guitar, but you can't doubt they meant everything they played. If you're spending time on your guitar just to show people you're good, drop the instrument—do everyone a favor, go knit yourself a nice sweater. If you look at a sheet of music and think it's a bad joke, even if it's in this magazine, tear it out and line the litterbox. Make room for the aspiring musicians who are trying to get across something sincere. Especially if you are one of them.

  
Rich Maloof  
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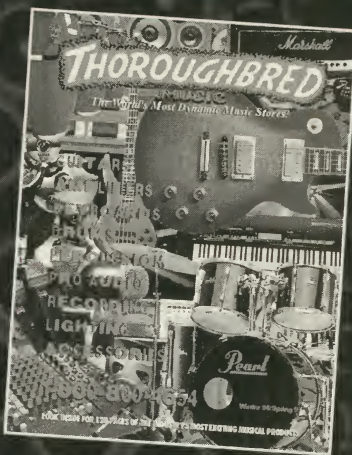
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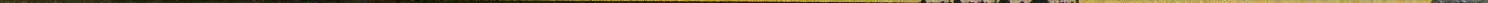
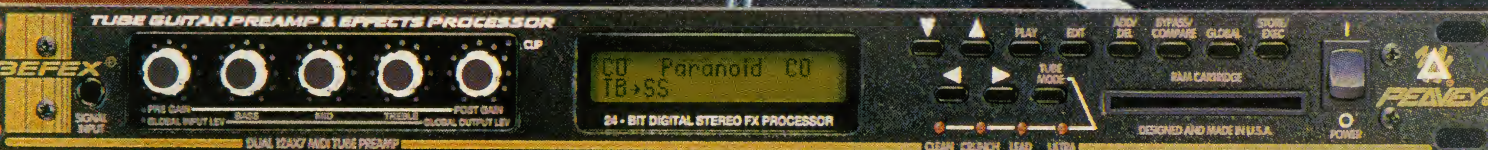
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# Input



## CLASSICAL CONSENT

I've just finished devouring your April 1997 and only have six words to say: thank you, thank you,

THANK YOU!! As an acoustic guitar player I was delighted to find "Classical Guitar 101," the demo for "While My Guitar Gently Weeps," and five (actually ten) essential classical pieces in one issue.

Also a belated thank you for the transcriptions to the acoustic guitar songs "Manha de Carnaval" and "Tears In The Rain," the rock songs with strong acoustic guitar presence like "Don't Speak" and "I'm Your Captain" (Feb/97).

Jay "Andy" Milligan  
North Wilkesboro, NC

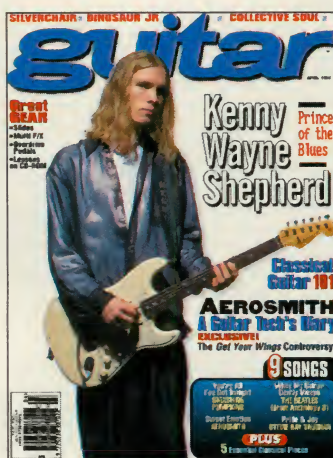
While reading through the April issue, I came to the piece on classical guitar. I quickly dismissed it and moved on. After working through the transcriptions, I noticed the classical sheet music. I decided "what the hell" and started playing. I'm glad I did. I've always liked to think I was pretty open to playing different styles of music, but classical had never really appealed to me, until now. Needless to say, I went back and devoured the article. Thank you for opening my eyes to a genre that I had previously dismissed.

Derek A. Bakker  
derekb@iqwest.net

## KENNY? GEE...

I was very disappointed to see your magazine (amongst others) has decided to embrace the spate of "nouveau teenage" blues artists (Shepherd, Lang, and Welch) and laud them as though they belong amongst the genre's elite ["Kenny Wayne Shepherd," April/97]. Admittedly, these guys are not totally devoid of talent. However, the majority of these players' popularity can, for the most part, be attributed to the novelty of

their ages (hype), their appeal to other teenage players, and lastly, the public's outright ignorance of electric blues and their all-consuming hunger for the seemingly fresh commodity. I find it inconceivable that at their ages Shepherd et al. have truly paid their dues and amassed enough personal experience in their brief lifetimes to command the respect and attention befitting stalwart blues icons as B.B. King, Buddy Guy, and the late Albert Collins.



It can be understood that your mag must try to cater to the wishes of your readers, but glorifying these popular but one-dimensional players will only serve to encourage young players who are interested in blues that one need only buy *Are You Experienced* and *Texas Flood* to obtain a thorough and well-rounded blues education.

D.J. Stoyanovich  
Windsor, Ontario  
Canada

## MUSICIANS FOR RENT

As two of the musicians for the original Off-Broadway and current Broadway production of *Rent*, we were more than a little interested in your March and April features by Jon Finn, "Playing For *Rent*." While we are happy the show provided an interesting focal point for Jon's instructional article, we feel it's important to clear up any misinformation or possible misconceptions about the nature of the show's creative process.

Jonathan Larson did not die the night before *Rent* opened on Broadway. Tragically, and perhaps even more poignantly, he died the night after our first Off-Broadway dress rehearsal, January 25th, 1996. He saw the show mounted in all its glory only that once, which was well before the buzz about it began to take off. Jonathan's death assured nothing more than a bit of morbid publicity.

The statement that "playing in this situation is very different than playing in a band" is a curious one. One of the aspects that makes *Rent* different from ordinary Broadway musicals is the fact that the five of us in the band had the opportunity to develop our own parts and our own band sound; we were not spoon-fed someone else's concept of rock and roll. If someone sees *Rent* and does not get that there is truly a band onstage and not just a conglomerate of theater musicians, we have failed in our quest to "rock" on a Broadway stage.

Like *La Boheme*, the opera it was inspired by, *Rent* successfully merges its narrative flow with the force of its music. The band is called upon each night to match the energy of the performers on stage who, in turn, are all accomplished rock, gospel, R&B, and pop singers.

In a little more than a year's time there is already a legacy to *Rent*, as it took Jonathan Larson seven hard years to develop the show. We are thrilled to be a part of something that has been so well received.

Kenny Brescia (guitar)  
Steve Mack (bass)




## ERRATA

We ran a feature on Collective Soul in our April issue, which was a perfectly fine piece except that we screwed up a photo. The guitarist pictured on page 33 is not Dean Roland, as identified

(it's Todd Nicholas from Toad The Wet Sprocket, who had played a gig with Collective Soul the day we photographed the band). Our apologies to Dean—pictured here, for real—and the band.



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# Groundwire

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## THE JAYHAWKS

### *The Grass is Always Greener*

**F**ollowing the release of the Jayhawks' last collection, *Tomorrow The Green Grass*, co-founder Mark Olson flew the coop, severing a 10-year tie with fellow songwriter and soul-mate Gary Louris. Much to the dismay of Jayhawks aficionados, word circulated of the band's intentions to split; given the radio strength of *Tomorrow's* "Blue" and "I'd Run Away," the demise seemed all too premature.

And that it was. "I couldn't imagine giving up at this point, when this band still has a lot to prove," says guitarist Louris, who pulled together *Tomorrow's* alumni Mark Perlman and Karen Grotberg and new drummer Tim O'Reagan and re-grouped at Minneapolis' Terrarium Studios for the making of *Sound Of Lies*. "I think there's something to say for not having peaked early or having sold a billion records. You're still kind of grasping for the brass ring—you still want to try to prove to people that you're the best thing out there."

With Louris handling the lion's share of the songwriting chores ("I'm still a control junkie"), *Sound Of Lies* comes across as a slightly beefier version of the Jayhawks, with layers of tough guitars and a noticeably harder rhythm section. "We kind of went down a little different road this time," confirms Louris. "When we originally got into country, it was kind of a new discovery, it was our own. But we did it for 10 years, and you eventually need to change and challenge yourself. So we basically went back to our roots—I was an art-rock freak and punk-rock freak way before I was a country-music freak. It's something that's been a little held back, so now just seemed to be the time to take some chances."

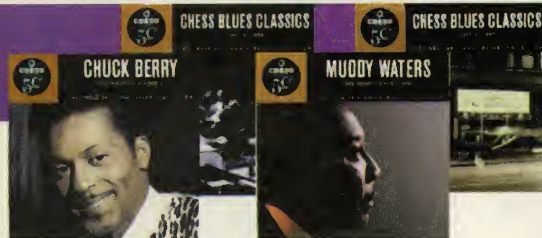
A player of the Flying V, a '68 SG and "anything else I can borrow," Louris muses about the state of the cult celebrity wanting to be something more in "Big Star." As it turns out, it's no joke. "You hope you can be happy and normal, but at the same time most musicians are insecure and they need the love of everybody in the world to feel worthwhile. I'd love to be a star—I'd love the band to be successful. And it certainly wouldn't be an overnight success."

—David Simons

## Chess anyone?

This year marks the 50th anniversary of Chess Records, and to help celebrate this monumental event, MCA is reissuing a series of titles highlighting the very best of this legendary blues and soul label. The initial offerings are comprised of

single as well as multi-artist compilations. Purists and newcomers alike will appreciate Chess 50th Anniversary Collection sets by the likes of Muddy Waters and Chuck Berry, and compilations like *Chess Blues Classics 1947 to 1956* (featuring early cuts by John Lee Hooker, Little Walter, Willie Dixon, and others), and *Chess Blues Classics 1957 to 1967* (Otis Rush, Buddy Guy, Elmore James). Congratulations, Chess, and happy anniversary. —Stefanie Schwalb



## Window To His Soul

**K**ansas City-based stained glass artist Bryan W. Lewis has completed a memorial to the late Stevie Ray Vaughan entitled "From Soul To Soul." The piece depicts a winged Stevie Ray, along with two of his biggest influences, Albert King and Jimi Hendrix. After poring over hundreds of photos to choose just the right SRV shot on which to base his image, Lewis spent an estimated 350 hours painting and firing (and repainting) every one of the 155 pieces of glass that make up the 3'x6' work. At press time the window was still available for sale—with the House of Blues franchise and a major Las Vegas gaming company as potential buyers. Lewis is accepting bids from private collectors as well, although he admits he's hoping to sell to a buyer who will display the window publicly so it can be appreciated by SRV fans. You can't argue that Lewis is dedicated to his work and to Stevie Ray; his follow-up project is a door-sized panel of Stevie's famous "Number One" guitar. —Jason Zasky

© 1994 BRYAN W. LEWIS



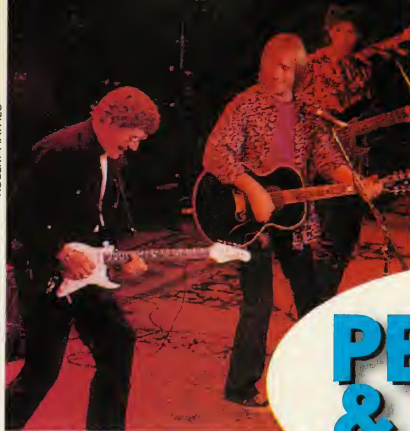


## Record Time

Rock fans with some extra scratch and a nose for good guitar sounds are in for a treat during the second half of 1997. The Chronicles imprint will be issuing remastered versions of the Rush catalog (in three phases through September), the entire Kiss catalog, most of the Moody Blues canon, including essential early titles, as well as a clutch of classic Allman Brothers issues. If that's not enough, the same label will see a summer release of a five-disc box of material by early punk wavers The Jam, and a long

overdue multi-disc collection of Thin Lizzy material in early fall. Learn more about Chronicles releases at [www.Polygram-US.com/Polygram/inrb/](http://www.Polygram-US.com/Polygram/inrb/). Start savin', bro'. —Bob Gulla

ROBERT MATHIEU



## PERKINS & PETTY

Rockabilly great Carl Perkins (left) is joined by Tom Petty and the Heartbreakers onstage at the Fillmore in San Francisco for hard-rocking versions of Perkins' many hits, including such '60s classics as "Honey Don't," "Matchbox," and "Blue Suede Shoes." Petty pointed out to the audience that "The Beatles have recorded more of Carl's songs than anyone else." This is not the first time the two have made retro-magic together. Perkins and Petty performed the duet "Restless," originally a hit for Perkins in 1965, on Perkins' new album, *Go Cat Go*, which Petty produced and features the Heartbreakers as the backup band. —Jon Chappell

## Rocking in Comfort

Gibson USA has recently been designated the official guitar of the 1997 Fruit of the Loom Country Comfort Music Series. Sixty concert dates, a touring Country Comfort Experience—that is, state-of-the-art mobile festival grounds (à la Lollapalooza), including 10-foot-high Les Pauls as an entryway—and the mega-concert CountryFest '97 are all scheduled to make up the cornucopia of what Fruit of the Loom has to offer this year. The list of performers includes Vince Gill, Hank Williams Jr., Travis Tritt, Randy Travis, and The Charlie Daniels Band. Over 80 Fruit of the Loom All-American Gibson Hawk guitars will be given away on-site during the tour, and through local radio-station promotions as well. We bet one of those would make for a comfortable fit. —SS



ILLUSTRATION BY RICHARD ROSSI



## Jimmy Vivino

### Filling Big Blue Shoes

alum, bassist Harvey Brooks, to play with drummer Anton Fig.

"I'm obsessed with Mike, and I always have been," the 42-year-old Vivino admits. "But the important thing Allen taught me right away was not to copy him. He said, 'Man, forget about him, but don't forget about him. Just play from your heart.'"

Vivino grew up in Glen Rock, New Jersey, digging the blues with his best friend, Brian Bisesi, who later became Muddy Waters' "auxiliary guitar player and personal cat."

"I saw firsthand how that band was put together, and absorbed Muddy's concept of arrangement—the way there would be three guitars going and it would never be a mess," says Vivino.

Those early observations serve him well in his TV gig as a member of the Max Weinberg 7. The job, in turn, allows Vivino a few enviable luxuries, such as flying around the country to play with artists he admires, like Lowell Fulson, Chuck Berry pianist Johnnie Johnson, and other greats. And even though he's enjoying success and a strong reputation, it's not uncommon for Vivino to pay his own way into blues clubs around the country. "The blues is like art to me," he says simply. "It needs to be funded." —Deb DeSalvo

The buzz around the Big Apple is that Jimmy Vivino, the dapper guitarist and arranger for *Late Night with Conan O'Brien*, has cut a solo album that may finally fill the void left by the early death of legendary electric-blues guitarist Michael Bloomfield. In fact, Bloomfield's own brother, Allen, is excited about Vivino and attended the recording sessions for *Do What, Now?* (Musicmasters), taking photos for the CD's cover. Even Al Kooper, who produced and played a Hammond B-3 organ on Mike Bloomfield's 1968 hit *Super Session*, did the same for Vivino. Kooper brought in another *Super Session*





DELUGESTILLSREINA

## RAW DEAL!

### Iggy Remasters Raw Power

It has been nearly 25 years, but the unthinkable has happened. Original punk rocker Iggy Pop has finally decided to remix and remaster his 1973 landmark album, *Raw Power*. The recording, one that many old-school punks refer to as the genuine inception of the punk/hardcore idiom, retains the original song lineup, though the better mastering quality brings startling clarity to those songs. Fans of the original David Bowie-produced album, also known as "purists," may balk at the newly gussied-up recording; to some, the hiss and buzz of the original LP gave it its manic charm. From a commercial standpoint, though, the renovated version gives new listeners a chance to hear Iggy and the Stooges from a decidedly '90s viewpoint, where psychotic guitarist James Williamson has an opportunity to strike fear into a whole new generation of aurally intrepid hearts. —Bob Gulla

## Ozzy Guitarist Splits, Black Sab Reunites

Joe Holmes had been filling some big shoes, slinging guitar for Ozzy Osbourne in a slot previously filled by the likes of Zakk Wylde, Jake E. Lee, and Randy Rhoads (who taught Holmes years ago). But now Holmes has elected to just say no: a recent "born-again Catholic" (we've never heard of it either), Joe decided he did not want to be associated with Ozzy, given his reputation, and left the band.

Undaunted, the Oz man moves forward. Online 'zine *Allstar* reports that three of the four original members of Black Sabbath will reunite for 20-plus dates on the multi-bill metal tour, Oz Fest. The only casualty, drummer Bill Ward, is apparently on the wrong side of the Unholy One and will be replaced by Faith No More's Mike Bordin, who has been touring and recording with Osbourne's solo band for the past year. (Ward's solo effort on the Cleopatra label is out now.)

The two-stage metal fest stomps into Florida this month and bleeds into the summer. Marilyn Manson will be playing eight of the shows, while other mainstage headliners include Pantera, Type O Negative, Fear Factory, and the fast-rising Powerman 5000.

Apparently, the original members of Sabbath—Osbourne, Tony Iommi, and Geezer Butler—have no intention or desire to stay together beyond these dates, so catch the sparks as they fly. —BG

### *All Is Not Holy*

We were lucky enough to run into Robert and Dean DeLeo in New York recently, who gave us a tip-of-the-iceberg report on the state and fate of Stone Temple Pilots. At press time, the brothers DeLeo and drummer Eric Kretz had already written and recorded an entire album of new material—without vocalist/generally-troubled-guy Scott Weiland pitching in a note. "STP had not been about music in two years," bassist Robert said regretfully. Eager to get back to what they do best, the three have taken on a heretofore unknown vocalist, and plan to release the album later this summer as an entirely new band. —Rich Maloof

## STP NOT 2B?



## FINGERTIP

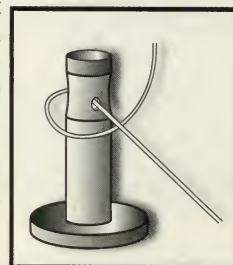
### String Me Up, Scotty

What is the single worst thing about being a guitarist? No, it's not having to learn Hootie covers; it's changing those dang strings. Despite such high-tech tools as speed cranks and wire cutters, there's still no way of getting around the mundane, soul-numbing task of manually inserting the string end through the post hole and crank-crank-crank along.

But you can make a sort of game out of it and in the process wind your strings correctly for optimum tone and longevity. Stick the proper end of the string (you know, the one without the ball) through the post hole. Leave enough slack between the post and the bridge to allow for several (three or more on wound strings, five or more on plain) wraps down the post. Kink (put a crease in) the string in the opposite direction of how the string will wrap. For example, on a Fender, kink all six strings to the left. On a Gibson, the bass strings go right (to the inside

of the guitar), the trebles go left (also to the inside).

Once you've bent the string at roughly a right angle, pass the loose end under the string, re-grab the tip, and pull up tight. While holding the end in the air, begin winding the peg. You'll have one hand holding the string end tight and the other winding the peg. As you wind, make sure the string wraps downward around the post. This will ensure the steepest "breaking angle" between the post and nut, which produces the best tone. Cut the remainder off with wire cutters for rattle-free tone, or wrap the excess in a circle if you think that's cute.



—Jon Chappell



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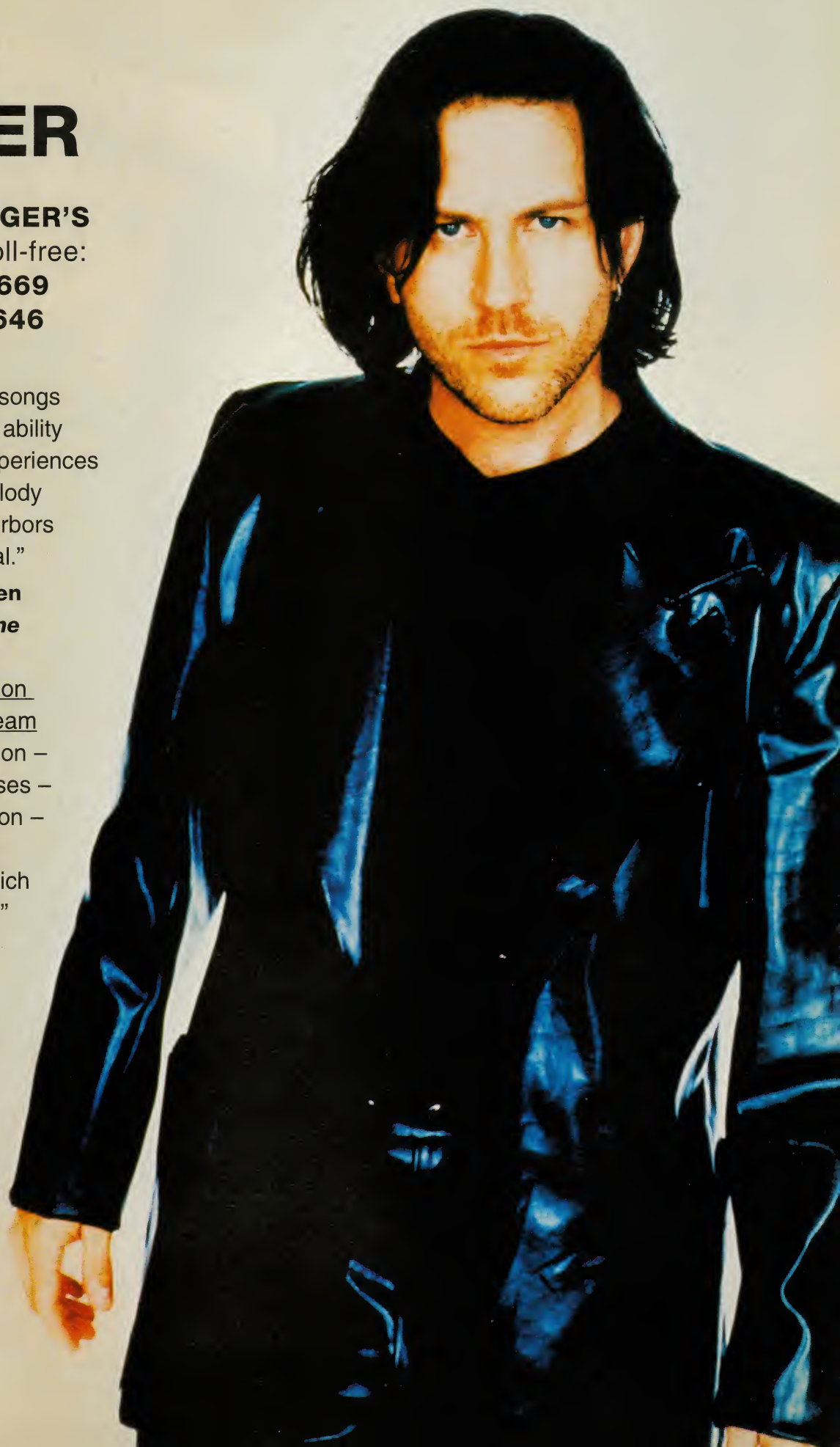
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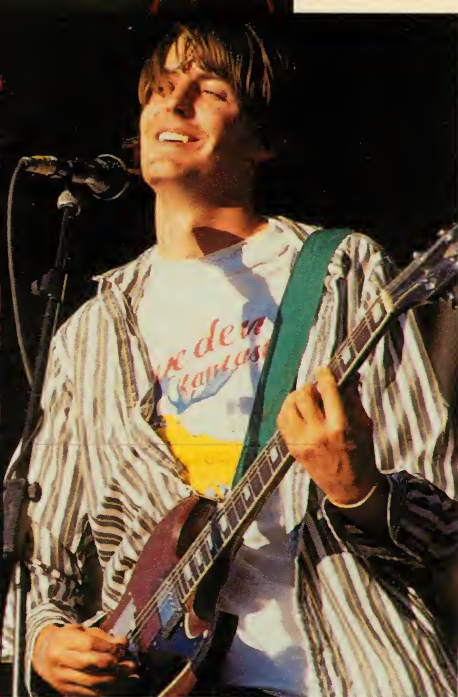
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## Pavement

**P**avement is often hailed for their embrace of quirky pop and slackeresque imperfection, and a listen to the band's latest effort, *Brighten The Corners* (Matador), only confirms the reputation that precedes them. Still, there are critics who say the band's members play below their collective skill level on purpose because they're afraid of revealing chops that aren't up to snuff. Asked to comment, guitarist Scott Kannberg (aka Spiral Stairs) says the critique is ludicrous. "I think we give it our all," he says. "Our songs are innocent and played with heart, but maybe it's our shyness that comes across. That can make us hold back. Or sometimes we get anxious or tired of doing a song, and instead of doing a track over and over again, we just let it hang out. We just don't like doing songs that many times over. That's how a lot of music gets drowned out and loses its freshness."

Not to worry, boys—there's freshness around every turn on *Brighten The Corners*. Working with producers Bryce Goggin and Mitch Easter down in Easter's North Carolina studio, Pavement captured a laid-back, eclectic mood that jangles and buzzes throughout a collection of unconventional but accessible songs. Kannberg employed a wide range of gear for the recording—most often selecting among an old Gretsch hollow-body, a bunch of Strats, an SG, and a goofy old electric sitar—but credits Easter for being the real tone monger. "Mitch has this big old Neve board and all of this really great equipment," he explains. "You'd say to Mitch, 'Hey, I want this big fat Leslie West/Mountain guitar,' and he'd have the right piece of gear to get the sound. He helped get our bass sound warmer than it's ever been before with these great Orange amps. He's got all sorts of weird keyboards, Mellotrons, and amps, and he never got in the way. He just kept saying, 'Everything's fab.'" —Michael Gelfand

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## Groundwire



## SAMMY HAGAR

### One More Way To Rock

by Greg Pedersen

**S**ince the news of vocalist Sammy Hagar's departure from Van Halen last summer, fans have sorted through accusations of betrayal, inhaled the stench of irony, and waited in nervous anticipation as both camps recorded new studio albums. While the next VH album has been pushed back to the fall, the wait for Hagar's new album is over. *Marching To Mars* (Track Records) is an exciting return to The Red Rocker's first love: guitar. Yep, Samuel is plugged in, turned up, and delivering the goods as if his career depends upon it.

*I would be remiss if we didn't spend a little time reviewing the Van Halen split. Briefly, what's your take?*

Our manager had been pushing for a greatest-hits record for two years—that's all he wanted. It was just a big setup to get Roth back in, do a world tour with Roth, and so forth. Either the manager didn't have any faith in the band's future or he wanted to make a quick couple extra million instead of what we usually make! Of course, it didn't work, which was a burn. I thought their new stuff with Roth was okay, but it certainly wasn't worth breaking up a great band for.

It was hell for the last seven months. We'd just done a grueling 148-city world tour and these guys wanted to jump right back into the studio and do that silly-ass *Twister* thing. The soundtrack sold, like, 80,000 records—it was the biggest flop Van Halen's ever been involved with, and it was embarrassing. You don't go out and ask your fans to go out and buy one of your songs that's on a record with a bunch of people like Stevie Nicks and k.d. lang. And then you're going to give 'em a greatest-hits record after that?

*Fans who learned about you post-5150 probably don't know much about your guitar playing.*

I've always wanted to be a guitar player. Every time I started or joined a band, early on, I always ended up singing because I was the only one who could sing. Then, established bands tried to get me to just sing for their band. Ronnie Montrose asked me to join his band after he left Edgar Winter, but he wanted a trio, so he asked me to sing only. After I was kicked out of that band, I spent 10 years as a solo artist, singing and playing lead guitar. Then here comes Van Halen: "We want you to just sing." Now I'm back to being a guitar player again. I'm much more comfortable standing onstage with a guitar.

*Anybody who's ever caught your in-concert guitar duels with Gary Pihl or EVH knows you're no slouch. Did you perform all the guitar solos on the new record?*

I had at least five hot-shot guitar players play on the record, but we ended up using all my solos. My producer, Mike Clink, would inevitably say, "Sammy, you play better than that guy. That's the solo that's supposed to be on this song." Either he was stroking me or maybe it's true!

*Your songwriting approach seems to have changed.*

I was a riff monster before, now I'm a rhythm monster. I got into all these rhythms by percussionists from all over the world. I studied them, picked the grooves I liked, and rocked 'em up a little bit.

*Did any well-known musicians play on the album?*

Oh, yeah. I used the original Montrose band on "Leaving The Warmth Of The Womb." It was so fun hanging out with them again. Hell, Van Halen was invented from our first record! I used Bootsy Collins, Huey Lewis, Damon Johnson, Mickey Thomas, and Eric Martin, too.

*Will you have another guitar player join you in your touring band?*

Yeah, I'm trying out all sorts of people. I'll allow absolutely no hammer-ons in my band, though—I don't want my poor guitar player to have to stand up there and be compared to Eddie.

*Do you feel a new direction in your musical approach was inevitable after the Van Halen split?*

When Don Henley left the Eagles, he made a change. When Clapton left Cream, he made a change. When Sting left the Police, he made a change. That's what Sammy Hagar is trying to do, make a change. I'm trying to grow up a little bit and be taken more seriously as an artist. Until the record's out, who knows?



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## REWIND/ FAST FORWARD

by Greg Pedersen

### C.C. DeVille

**D**uring the late '80s, while guitarists everywhere tackled those abstruse modal scales, Poison's guitarist C.C. DeVille gladly churned out derivative glam-rock suitable for say, 17 million consumers. Poison's ballad "Every Rose Has Its Thorn" reached #1, and anthems like "Talk Dirty To Me" and "Nothin' But A Good Time" were MTV favorites.

"Sometimes growing up is admitting your limitations and concentrating on your strengths," says DeVille. "A lot of guitarists working at McDonald's can shred me, but at least I tasted success. Sure, I got pissed that nobody cared about my playing technique, but I was dressed like a woman!"

Sadly, DeVille devoured every morsel of excess that stardom offered and left Poison in '91. "I was depressed and just getting high," he says. "I'd go into bars saying shit like, 'Don't you know who I am?'" Eventually I realized life's not over 'til you're dead."

Meanwhile, Poison lived on with other guitarists but still were unable to reverse the course their entire genre was taking. Logically, DeVille rejoined Poison. Expect a summer tour and a new album in '98.

"I'm realistic about our future, but I'd rather play a club than nothing at all," he says. "I'm straight and playing my ass off, so who knows, maybe there'll be a second hoorah."

**PLAY IT AGAIN:** "Valley Of Lost Souls" "Nothin' But A Good Time"

**CLASSIC GEAR:** '61 Strat, B.C. Rich Mockingbird, Pierce Amps, Soldano Preamps, Bradshaw switching system



## Hard Rock Hot Spot

If you're a regular here at our Rewind/Fast Forward page, you may be intrigued by Australian Andrew McNeice's web site. Focusing on (relevant or otherwise) bands like Dokken, Dream Theater, Whitesnake, Night Ranger, and Mötley Crüe, McNeice's newly developed page includes news and notes, release dates, album reviews, and tour itineraries, as well as an obvious zest for the hard rock and metal of bygone days. One advantage of bookmarking the site is that a good percentage of major albums are released Down Under earlier than they are Stateside, and McNeice's coverage, complete with terrific band and label links, allows fans to get the skinny post-haste. Sure, the man's biases stray toward Australian acts (the new Harem Scarem, anyone?), but it's fun and well executed nonetheless. Check him out at [www.southcom.com.au/~ccajm/](http://www.southcom.com.au/~ccajm/). —BG



## 10 Years Ago in Guitar

"There's a few songs where I feel you could have a little Philharmonic orchestra playing, like on 'Phantom of the Opera.' You never know, one day there might be Philharmonic orchestras playing Iron Maiden." —Dave Murray, Iron Maiden

(Editor's note: It didn't happen.)

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Jak Marshall had been, in his words,  
"yearning after" a certain used guitar for 2½ years.

He had saved his money for "months and months  
and months," and one day, he was happily standing  
in a music store actually buying it.

That's when he wandered over to a corner of  
the acoustic room and, while the salesperson was  
writing up his order, he picked up a Taylor.

It didn't take long.  
By the time the salesperson was counting out his change,  
Jak had learned something important about himself.

Sometimes it takes 2½ years  
of yearning before you actually know  
what you're yearning for.





# One of the more resourceful groups

to crack the charts in recent memory, Sacramento's Cake collects influences the way archeologists gather loot from lost cultures. Comprised of frontman John McCrea, guitarist Greg Brown (pictured far right and center, respectively), bassist Victor Damiani, drummer Todd Roper, and trumpeter Vince Di Fiori, Cake plays everything from Southern boogie to mariachi to Doris Day—often within the confines of a single song.

A band of many features, Cake's most distinguishing marks are McCrea's comically sullen delivery and Brown's fluid six-string synthesis of innumerable pop styles. Says Brown, "I think you can take a Sex Pistols song—many of them—and just strum 'em like country songs and come out with something really great."

A few years ago, this young product of Sacramento's fertile punk scene helped found Cake with McCrea, an edgy singer-songwriter who had some well-defined ideas about art, commerce, and class consciousness. "He introduced me to a lot of country music," says Brown. "It opened up a whole new world to me." McCrea also acquainted Brown with the not-so-guilty pleasures of '70s soul, as evidenced on the second single from Cake's second album, *Fashion Nugget*: a droll but faithful reading of Gloria Gaynor's disco smash "I Will Survive."

"I always liked some of that stuff," Brown admits, "but I guess I never really gave it a good listen. It changed me a lot as a player. I came to revere some of these country guitarists—and especially these soul rhythm players—and tried to incorporate [their styles] into my style. Although I think basically I'm still a rock player."

Brown's far-flung influences have worked to the group's favor. He's become adept at stringing up a clothesline of melodic ideas on which the band can hang their myriad musical interests. His own economical technique, he suggests, is a product of his punk upbringing: The stuff he grew up on favored "the song itself" over "extravagant instrumentalism," while the lyrics signaled a return to politics, relations, and what he refers to as "ordinary-experience-type things."

Enter McCrea, who sees "ordinary-experience-type things" through the thumbnail of a Magritte or a Terry Gilliam. The band's self-pressed debut album, 1994's *Motorcade Of Generosity*, featured such a steady stream of McCrea's wry observations that it nabbed the attention of Nashville's Capricorn Records. Reissued by the label, Cake's debut immediately produced an alternative-radio hit with "Rock 'N' Roll Lifestyle" and soon after contributed the track "You Part The Waters" to the big-screen comedy *Flirting With Disaster*.

Although McCrea writes virtually all of Cake's original material (the new album, in addition to "I Will Survive," features Willie Nelson's "Sad Songs And Waltzes" and Doris Day's "Perhaps, Perhaps, Perhaps"), Brown gets sole songwriting credit for the deluded-lover ditty "The Distance," the steady-selling single that has already pushed the whimsical *Nugget* well past gold.

"I'm not sure if I can take all the credit for that," the soft-

spoken Brown says diplomatically.

"Basically, the band has a lot of input in just about everything that goes on musically. Any song might be complete in a skeletal way—the chords are there, the melody is there—but the

band's function is to arrange it, to push the song in an unusual direction. That's the way we work."

Both Brown and McCrea play guitars that have seen better days. Brown strums a Guild 1965 Starfire through a Sears and Roebuck Silvertone amp. "Some people think that new equipment is an improved version of old equipment," notes Brown, "but I always thought I got a better performance out of old equipment."

McCrea's instrument, a holdover from his threadbare coffeehouse days, is a pint-sized Goya classical. "He's been playing that thing a long time," Brown says. "It looks to me like a three-quarters. It's nylon-stringed, and he runs it through a little Fender Sidekick amp. It's a little beat-up," he laughs.

As witnessed on *Fashion Nugget*, such modest gear doesn't stand in the way of the rich Cake listening experience. Brown praises the quartet of sound engineers who worked on the record, which was produced by the band in a pair of low-key Sacramento studios. "We know what we want to sound like, but none of us are experienced engineers," he says. "We're very fortunate that the engineers we've worked with are top-notch. They've all been out of sight."


Such fortuitous developments seem to be gracing this band at present, as they continue touring constantly and chugging toward platinum sales. "I'm not the type to complain about having too much to do," says Brown, "because usually that means something's going right." ☐



# Cake

by James Sullivan





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and the music.

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**T**he hotel's rooftop entrance swings open, and Rick Nielsen immediately scouts for a shady locale away from the blistering Hollywood sun. A few feet away, an alabaster-skinned businessman suddenly stops frolicking in the pool. Toweling off, he sheepishly approaches Nielsen.

"Sorry to bother you, Rick, but can I get an autograph for my thirteen-year-old daughter?" he inquires. A mischievous grin spreads across Nielsen's face. "She's thirteen, huh?" he blurts out. "My son is sixteen. What do you say we get them together?" Dad's grin moseys south: another humor-impaired fan successfully rattled by Cheap Trick's quick-witted guitarist.

As the custodian of Cheap Trick's affairs since the early '70s, Nielsen has been deadly serious about his band's survival. Sometimes they hit paydirt, with million-selling power-pop masterpieces like "Heaven Tonight" and "Dream Police." Other times, well . . . does the title *Busted* ring any bells?

With their new eponymous album, however, Cheap Trick has issued some of their strongest material in years. Naysayers be warned: Cheap Trick isn't going away quietly—or soon.

*Cheap Trick has survived treacherous terrain for a quarter century. What's the key to your longevity?*

You've got to work the whole time. You have to believe in what you do so much that you can put up with almost anything to make it happen. We've been totally lucky, but we've worked real hard being this lucky.

*It also seems that the band has survived because you attract diehard rock fans—people who digest whole albums and crave B-sides, not just the singles.*

That's one-hundred percent accurate. I never heard anybody say that before, but it's a really good analogy. Our big singles would fit on one side of a short cassette! We've had tons of B-sides and they're not leftovers, they're cool songs. I think that's why Billy Corgan put out all those [Smashing Pumpkins] B-sides, 'cause they're just cool songs.

*Cheap Trick is on a new label, and the band is playing a lead role in management and production. What prompted these changes?*

Well, we really can't blame anybody else for the mistakes we've made in our career. But a lot of people did help us make decisions that were the antithesis of where we wanted to be. When we wanted to be was making the record we just did. The old "We'll fix it when we mix it—now run off on tour, boys" routine ain't going to happen anymore.

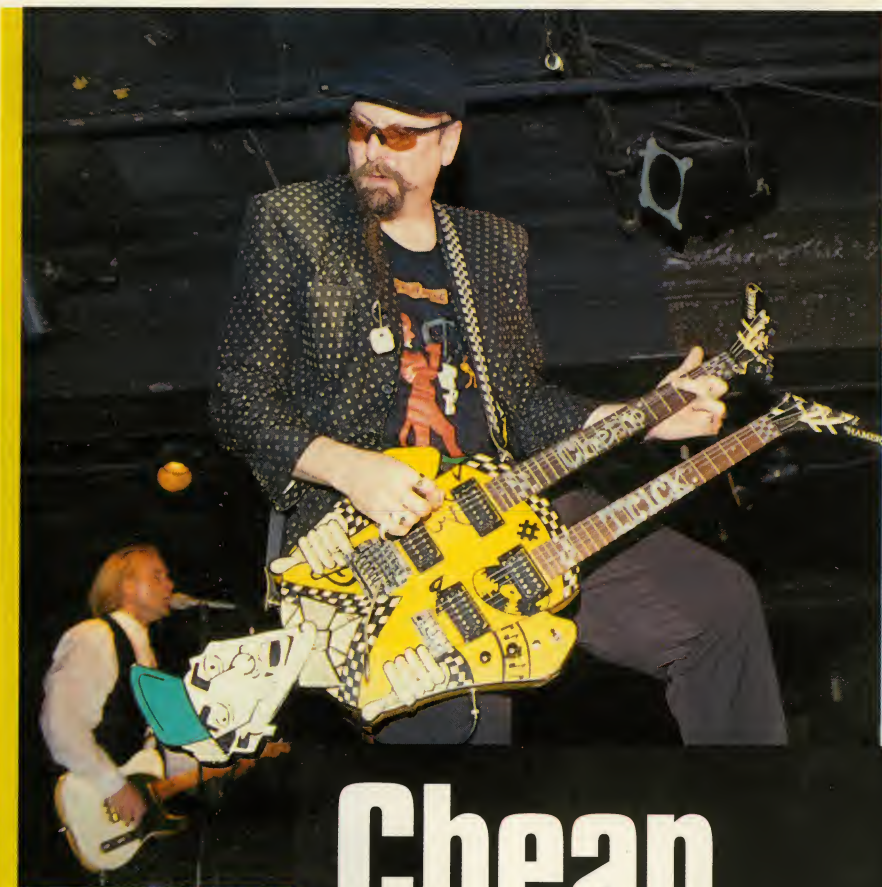
*What did co-producer/engineer Ian Taylor bring to the Cheap Trick recording sessions?*

Ian was [producer] Roy Thomas Baker's engineer for *One On One*, so we knew he could get great sounds. Ian's also great at working on songs, so we asked him to co-produce the album. Actually, we were ninety percent done with the songwriting when Ian came in, but [on] that last ten percent—stuff like arranging and adjusting tempos—he was a big help.

*Your gritty, Pete Townsend-type sound has been MIA on the last few albums. It seems to have been restored on Cheap Trick.*

I agree. For this record we played almost everything live, [and] we recorded in a big room. My amps were loud but controlled. I don't use volume for the sake of volume but for the sake of tone. To minimize the bleeding, we put my amps inside a box made of baffles, blankets, and junk. Sometimes I'd go in and un-baffle my amps to get the room sound. We miked my amps at different distances, which we've been doing for years. There'll be a "shotgun" mike across the room and a mike real close to the speaker. We use a little of each and blend them.

Basically, we use the same junk in the studio that we do on the road. We used vintage Marshall 50-watt combos, Marshall heads, Rivera amps that Paul



# Cheap Trick

## Rick Nielsen

by Greg Pedersen

Rivera made for me, and Fender Deluxe amps that he jazzed up for me years ago. He put master volumes, six-way tone switches, and stuff like that on them. For guitars, I used a cherry Hamer Thunderbolt, which was originally just this computerized spoof of a Flying V someone saw in a magazine. Hamer made me one and Fernandes in Japan made me one out of Korina wood. I also used my Hamer Prototype Korina Explorer and a sunburst '58 Les Paul that I've used on all of our records.

*You don't seem concerned with showing off your chops.*

I've said it from day one: The song is king. If you've got a great guitar player playing a bad song, it's still just a good version of a bad song. Nobody taught me the guitar tricks I can do, either. I learned them with these hands, ears, and musical visions, by playing on the road and in the studio.

*What did you think of the new Cheap Trick tribute record?*

I think it's cool that anyone would want to do it. Everclear did a real cool version of "Southern Girls." In a way, every one of our records is kind of a tribute to our past influences.

*The new breed of guitar-driven bands, like Smashing Pumpkins, practically worships Cheap Trick. Why?*

We're a band's band. They've watched us play the Corndog Fest, bar mitzvahs, and The L.A. Coliseum, and no matter what, we never gave up. That's inspirational. **E**



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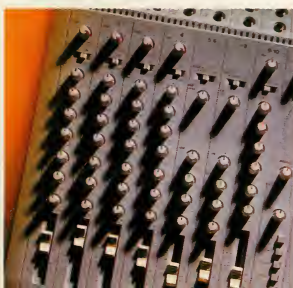
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**P**orno For Pyros guitarist Peter DiStefano is hard-charging his way back into action. After a frightening diagnosis during the band's nationwide tour in support of *Good God's Urge*, DiStefano immediately underwent treatment for prostate cancer, and all future plans for the band were put on hold. With the cancer now successfully

*Urge* or the next Porno album. Instead it was given to Howard Stern for use in his mega-hit movie, *Private Parts*. Stern, a big fan of the band, has been very supportive of them on his show, and used the song at the close of the movie.

Though the song's relatively new, "Hard Charger" is more characteristic of the self-titled

*God's Urge*, on the other hand, was written and recorded over the course of a year and a half, and was largely inspired by island natives the band played with during their many surf trips. Also having an impact on the recording process for *Good God's Urge* was the place in which they chose to record—Shangri-La Studios in Zuma Beach, California. This house/studio is famed as the place where Eric Clapton and The Band laid down some of their best work in the '70s. It was here, with the vibe of "good spirits," that PFP began a new recording process. DiStefano told us a little bit about the process when we spoke to him from his home in L.A.


"On the first album we basically stayed with one amp setup and delivered all the basic tracks. On *Good God's Urge* we did each song individually, in its entirety—we played it, we mixed it, we finished it, and that was it. Then we'd tear down and do the next song. I used different guitars on every song—and different pickups, settings, and amps—and I tried my hardest not to use any distortion. I used the E-Bow a lot, and tried to make the guitar sound like a synthesizer, so a lot of the things that sound like different instruments are actually the guitar."

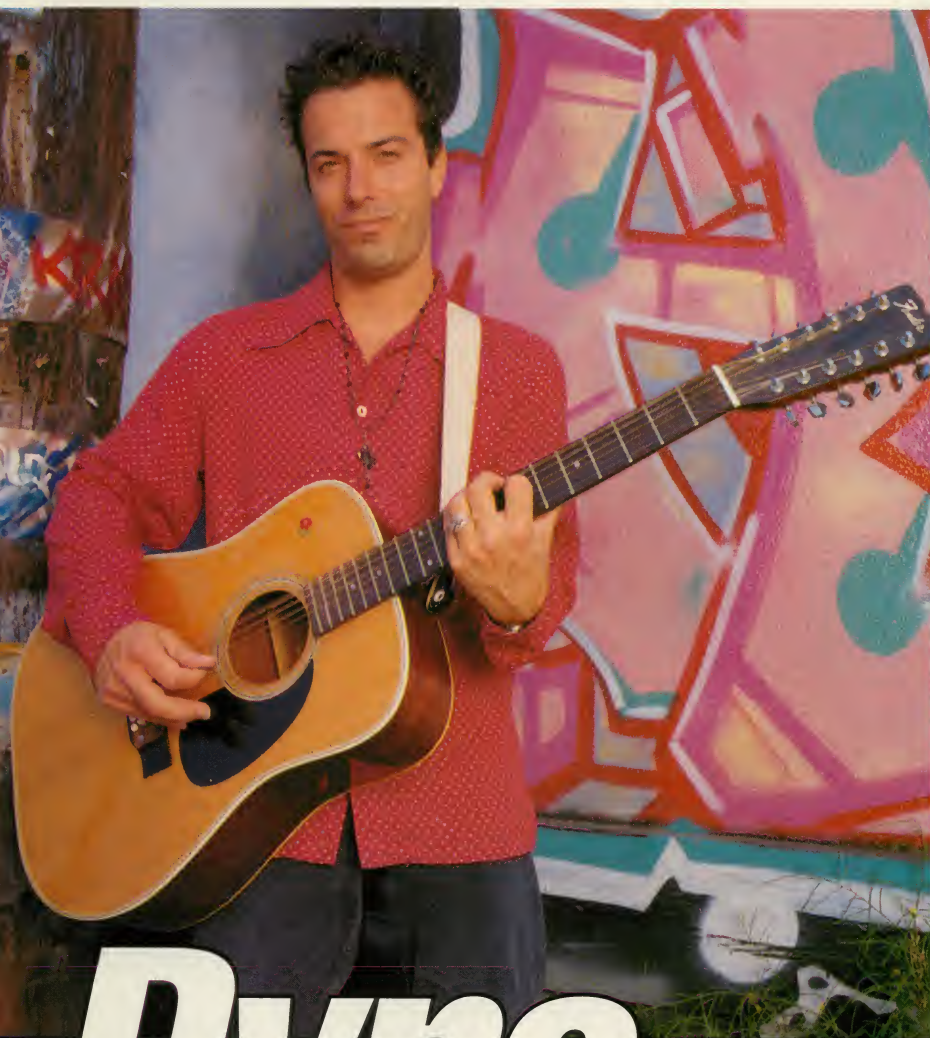
DiStefano says his departure from distortion and his desire to explore new sounds required a lot more time and thought than he put in the first time around. This, in turn, has expanded PFP's musical horizons, and inspired a new set of goals. "Right now we're getting into computers, and we're making music for the Web. We're always into playing island-style music, and I think if you can make great music acoustically, then you can do it electrically as well. A lot of people hide behind volume, distortion, and screaming, but we want to be really melodic. We want to have two eyes. The trick is to create something simple; as simple as you can be, but clever. And that's so hard. In order to do something innovative you gotta be wacked. You've got to do something weird so people go, 'Wow, that's great.' But at the same time it has to have a sense of familiarity so people can still relate to it."

Meshing the familiar with the innovative doesn't seem to be a problem for DiStefano. Originally a student of classical and flamenco guitar, he disregarded his teacher's insistence that he keep his solos strictly within the modes, and instead learned to jam on pentatonics by playing along to Jimmy Page and Led Zeppelin. Page's impact on DiStefano is still strong, and most evident by their shared use of the violin bow.

"I used it on both albums. It's amazing to me. . . I mean, everyone plays the wah-wah, everyone plays the whammy-bar, but no one uses the bow. And Jimmy Page did some amazing sounds with that bow. I think it's pretty wicked."

Wicked as well is the raw ability of this guitarist, though he's seldom credited for it. Peter says he will try to maintain the chops his fans crave while continuing to explore what he finds musically interesting himself.

"People just want to hear the guitar. They want to hear it wail and stuff. I can play really fast, and I'll continue to do that. But I'll also try to use things like samples with my guitar and keep trying to come up with something new." 



# Pyro

BY STEFANIE SCHWALB

PETER  
DISTEFANO

in remission, DiStefano and crew have picked up where they left off, re-igniting their musical spark with the release of the hit single "Hard Charger" and a little help from some friends.

Chili Peppers Dave Navarro and Flea both went into the studio with PFP to record "Hard Charger," a song originally slated to appear on *Good God's*

debut *Porno for Pyros* released back in 1993. According to DiStefano, the differences in musical moods between the debut and *Good God's Urge* stemmed from real-world experiences the band witnessed while writing. *Porno for Pyros* was released shortly after the L.A. riots in 1992, and was finished in a relatively short amount of studio time. *Good*



**F**or months, things had been too quiet in Dave Navarro's dark little corner.

He stepped into the light briefly to revisit his friends in Porno For Pyros, but the smattering of notes he contributed to "Hard Charger" on the *Private Parts* soundtrack only left us hungry for more. Before he slipped away again, we stole a few minutes of his time to see what was brewing down in the Navarro laboratory.

Turns out, things are far from quiet. Dave was a little mysterious (characteristically), but he made it clear that a respite for the Red Hot Chili Peppers is not going to keep him from making music.

"I'm working on something full-time, and it definitely is a major project for me. What I'm going to do with it, and what label it might be released on, I can't say. It would be like saying what your son's going to do for a living before he's even born. I'm using the time I have off to be productive and creative."

Don't expect to find Navarro straying too far from familiar ground. Musically, the project is rock-oriented, with writing duties shared by Navarro and Peppers drummer Chad Smith. "It's certainly a self-indulgent project," Navarro concedes, "but it's by no means a 'guitar' record. It's not like when guys like Joe Satriani or Steve Vai do a record; it's a song-oriented project. I've got the desire to do a flashy guitar record, of course, but at the same time, I would be afraid there would be no substance to the material if I were to do that."

Despite the decidedly upbeat funk of his work with the Peppers, Navarro's project is keeping more in his sullen nature. "Emotionally, it's kind of cleaning house of a lot of darkness, I suppose. There's a lot of darkness in the material we're doing. It's certainly not uplifting and funky, by any means."

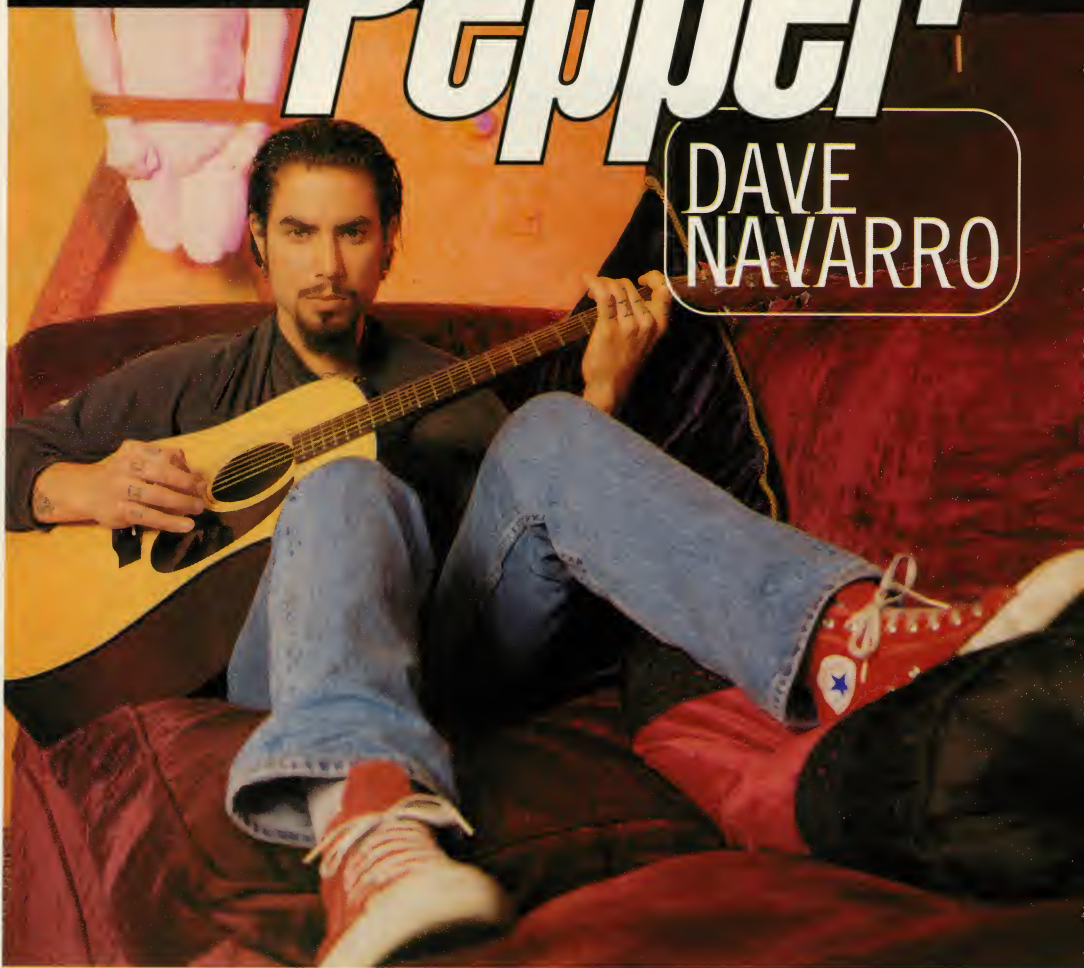
Though Navarro has always stayed busy with an array of small projects, ranging from Honeymoon Stitch (the name he and Smith took for the Joy Division tribute album *A Means To An End*) to his self-released *Deconstruction* album in 1994, the big surprise with this latest construction is that Navarro is assuming vocal duties himself. (Another surprise is that Dave and Chad have laid down a number of covers, including Cream's "Tales Of Brave Ulysses.") An accomplished, versatile player, Navarro still feels that vocals provide a better bee-line to emotion than guitar playing can. "Doing vocals is not necessarily something I'm afraid of, and it's not necessarily something I'm excited about. I'm [hoping that it] hits closer to the inner nerve that I'm looking for. So far I've only done that on guitar. Rawness might be a part of it, but I think it's more about the willingness to expose oneself. It's like, there's not much you can do to stray away from who you are. Sometimes the things that you're not accustomed to can represent what you feel a little bit deeper."

Getting Navarro in their guitar slot was the best move the Chili Peppers had made in years. Yet, it's

BY RICH MALOOF

# Pepper

DAVE  
NAVARRO



hard not to think of Dave as the band's odd man out—a deep, wide slash of black in a brash kaleidoscopic painting. He's got a lighter side, to be sure, but it's tough to picture this Baudelairian guitarist doing a photo shoot while clothed in a single sweat sock.

All of which had us wondering whether the Chili Peppers might be more like a 9-to-5 gig for Navarro, especially given that the music he produces on his own is of a distinctly darker hue. "In a way it does feel that way," he concedes, "but only to the extent of the work involved, not the material. It ends up feeling that way when you're on the road playing shows night after night, but it's only in terms of the workload."


"The thing is that, when I'm feeling happy, I have no reason to exorcise that feeling. If I'm feeling uplifted, the last thing I'm going to do is sit in my house and write songs; I'm going to go out and be engaged in the world. I suppose I put my positive energy into the world and into my relation with others. It's usually when I'm feeling sad that I feel like I need a source of relief. That's when I gravitate towards my instrument. I get the happier, more upbeat stuff out with the Chili Peppers, so I feel like I have the best of both worlds."

Straddling those two extremes, Dave and his guitar work came of age in Jane's Addiction. His involvement with former bandmates Perry Farrell

and Steven Perkins (whom Dave met in a high-school marching band) brought a unique element of his playing back to life.

However, joining Porno For Pyros for "Hard Charger" was, he says, just a quick session. "I went in and did two solo passes and said they should just pick whichever one they liked. I think on that song I didn't really put any thought into it. The way the Porno guys work, they put overdubs on tape and then pick out what they want. The song sounded one hundred percent different when I laid the part down. There wasn't anything really odd or groundbreaking about it, but we had a good time. It was fun. They were certainly able to do the track on their own—they certainly have the talent to play the song without Flea or me. I think the idea was to create a little family and have some fun."

While no one should expect him to join up with the band anytime soon, Navarro says relations remain good with him and his Porno friends. "Steven and I still talk regularly, and obviously I've known Perry for a long time, as well as Peter DiStefano. Peter is a good player. He's underrated. He just thinks of a lot of cool things, and that's what a cool player does."

"Hard Charger" might not be quite enough Navarro to satisfy his fans, but it will have to do for now. He's keeping us in the dark until he's ready to emerge again. 



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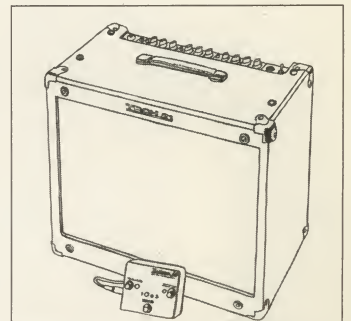
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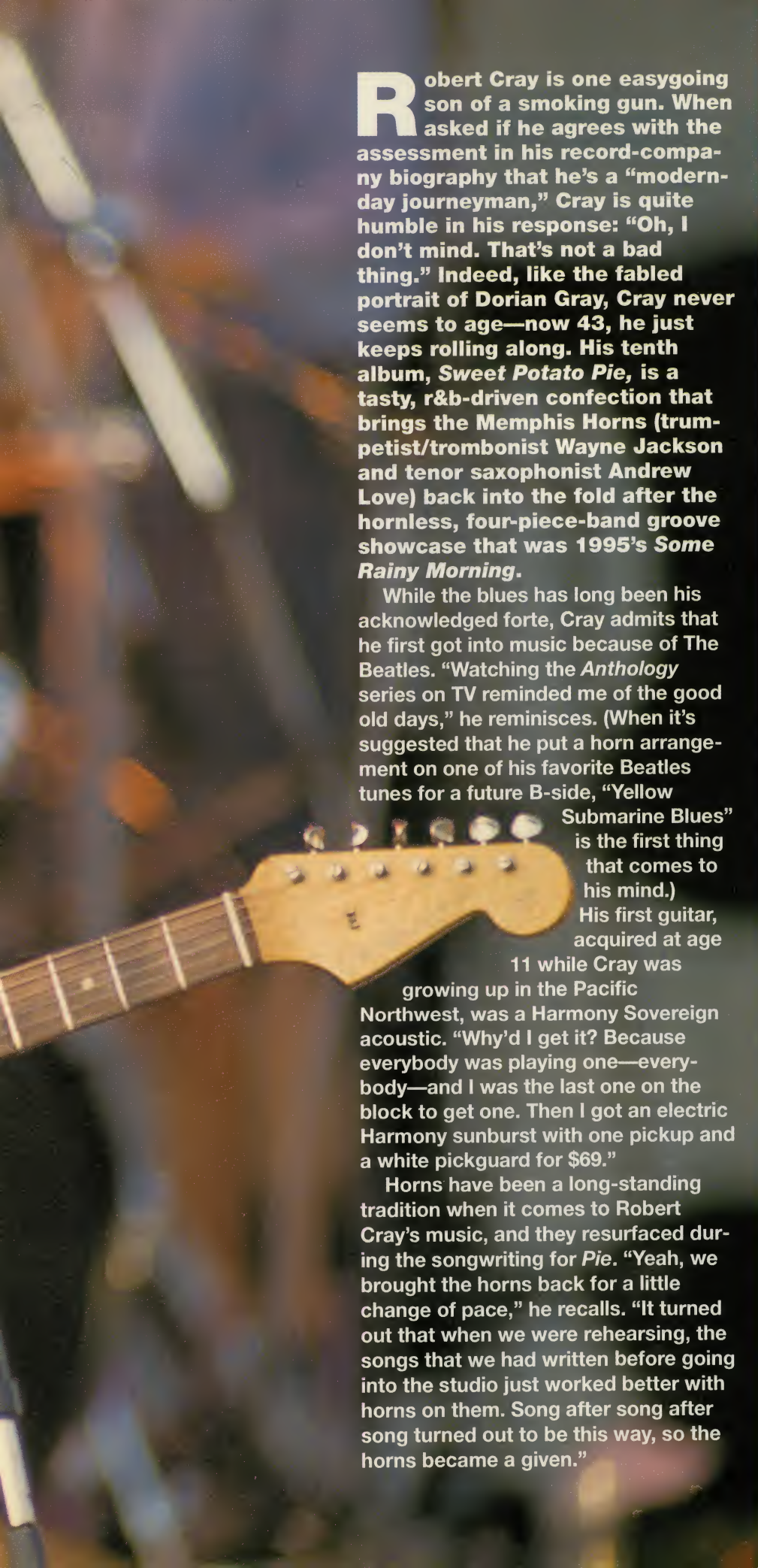


*Back  
in  
Blue*





by Mike Mettler



**R**obert Cray is one easygoing son of a smoking gun. When asked if he agrees with the assessment in his record-company biography that he's a "modern-day journeyman," Cray is quite humble in his response: "Oh, I don't mind. That's not a bad thing." Indeed, like the fabled portrait of Dorian Gray, Cray never seems to age—now 43, he just keeps rolling along. His tenth album, *Sweet Potato Pie*, is a tasty, r&b-driven confection that brings the Memphis Horns (trumpetist/trombonist Wayne Jackson and tenor saxophonist Andrew Love) back into the fold after the hornless, four-piece-band groove showcase that was 1995's *Some Rainy Morning*.

While the blues has long been his acknowledged forte, Cray admits that he first got into music because of The Beatles. "Watching the *Anthology* series on TV reminded me of the good old days," he reminisces. (When it's suggested that he put a horn arrangement on one of his favorite Beatles tunes for a future B-side, "Yellow

Submarine Blues" is the first thing that comes to his mind.)

His first guitar, acquired at age

11 while Cray was growing up in the Pacific Northwest, was a Harmony Sovereign acoustic. "Why'd I get it? Because everybody was playing one—everybody—and I was the last one on the block to get one. Then I got an electric Harmony sunburst with one pickup and a white pickguard for \$69."

Horns have been a long-standing tradition when it comes to Robert Cray's music, and they resurfaced during the songwriting for *Pie*. "Yeah, we brought the horns back for a little change of pace," he recalls. "It turned out that when we were rehearsing, the songs that we had written before going into the studio just worked better with horns on them. Song after song after song turned out to be this way, so the horns became a given."

# ROBERT CRAY



## Robert Cray

Arranging horns can be a tricky job for any guitarist and songwriter. "You should have an idea as to where the right spot is to place them," Cray counsels. "Of course, horns work especially well in blues or r&b arrangements, or to back up a solo. If you don't do everything yourself [as the guitar player], you can let the horns play over a vamp, and then you can play over the top of that." Cray offers up two songs as great examples of the right way to mix horns with guitars: B.B. King's "I've Got Papers On You, Baby" and Albert King's "Let's Have A Natural Ball." Observes Cray, "Those are two great songs, but they're also two songs that have a bebop thing going on, and all of the elements work really well together."

Slices of *Pie* like "Nothing Against You" and "Jealous Minds" are perfect examples of the symmetry Cray feels when working with the Memphis Horns. "As a songwriter, I think of places where they'll best fit within the songs, but all of the rules get thrown out the window when you work with Wayne and Andrew," he clarifies. "That's the magic of it. When you go back and listen to what they did in the '60s, they have a very unique way of doing things. I mean, yeah, I'll throw hints at them [laughs], but they do things their way—and I like the results. I might say, 'Well, this is what I hear going here,' but they're not going to do it that way. They're gonna come up with something even cooler, so we're going to let them do it." (When Cray hits the road this


summer with B.B. King, Tower of Power, and Jonny Lang, among other folks, The Memphis Horns will also be in tow.)

Then there's the famed Cray tone, so pure that it makes Ivory soap look like an Exxon Valdez byproduct. Testifies Cray, "Actually, I'm looking for that Steve Cropper/Bo Diddley slow vibrato, pitch-bending thing—true vibrato, the kind you find on old gospel records." Cray remains loyal to his signature Strats, which are essentially hybrids of '58 and '64 models. One distinguishing characteristic of his models are the unusually wide frets, which take a beating from his strong, percussive attacks and bends. "I like 'em jumbo. I never liked narrow frets. I don't know why; they're weird. I play sideways, so they don't last very long." Cray also used a custom James Trussard Steel Deville on the seven-minute shuffler "Not Bad For Love." Shaped like a Telecaster, the hollow Deville sports a rosewood fingerboard and a pair of Joe Barden pickups.

The bluesman continues to use Matchless Clubman 35 amps, which replaced his trusty Fender setup a few years back. "They're really great; I get such a consistent sound," he enthuses. "I'm not into changing much at all." In the studio, Cray used a Magnatone 480 stereo amp, a rare model from the late '50s that also featured true pitch-altering vibrato.

Effects have never been big on Cray's gear list, but a Roland Space Echo found its way into *Pie*'s signal chain. "I used the Echo on 'I Can't Quit' and 'Back Home,'" he outlines. "It just fit in nicely." Heavy strings are another Cray trademark: D'Addarios that run .011, .013, .018, .028, .036, and .046. "I've always used the .011 and .013, but the others came through trial and error," he notes. "As for picks, I still use Dunlop Tortexes. That I don't change."

*Sweet Potato Pie* has such a slinky r&b vibe to it that you often feel like popping the disc out of the CD player to see if the label says "Stax" on it. There are, however, a few twists inherent in *Pie*'s groove. "'Do That For Me' is total r&b to me," Cray reasons, "while 'Nothing Against You' is almost reggae-like—though we left out that extra kick that would've put it over the top." The aforementioned "Not Bad For Love" is another nod to Howlin' Wolf. "I have to do that—it's a tradition on every album," he grins. "Live, though, we may stretch it to run 15 minutes. Most everything gets stretched. We just go, improvise; we don't stick to any strict regimen. If I've written a song I present it to the guys, but everybody has a hand in the way it gets arranged. And I'm always looking for somebody to do something different live."

Albert King once sang that everybody can get the blues—even a baby. Cray agrees with the sentiment, laughing heartily, and then quotes King directly: "A baby can't get his milk fast enough/You know he got the blues." With young guns like Kenny Wayne Shepherd, Monster Mike Welch, and Jonny Lang currently making names for themselves on the scene, it looks like the blues—which was given an '80s booster shot by way of Cray and Stevie Ray—will continue to reinvent itself. As long as Robert Cray is making music, it's a safe bet. 

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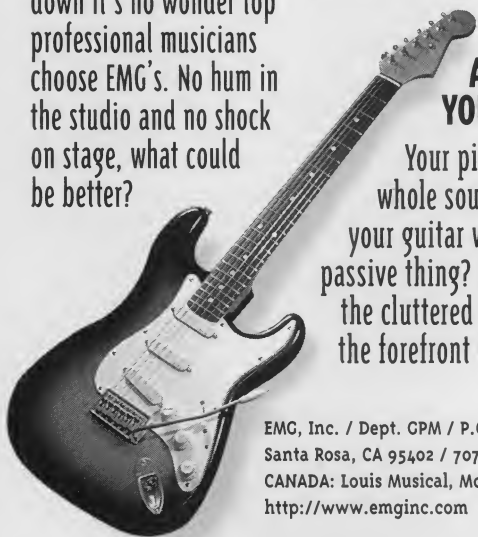
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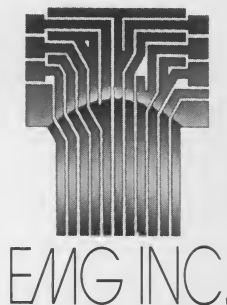


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Each entry must consist of:

- Completed and signed entry form (or photocopy). All signatures must be original.
- Audio cassette(s) containing one song only, five (5) minutes or less in length.
- Lyric sheet typed or printed legibly (please include English translation if applicable).
- Check or money order for \$30.00 per song (U.S. currency only) payable to John Lennon Songwriting Contest. If paying by credit card, \$30.00 per song will be charged to your account.

Entries must be postmarked no later than 8/15/97.

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3. Contest is open to amateur and professional songwriters. Employees of JLSC, their families, subsidiaries, and affiliates are not eligible.
4. Winners will be chosen by a select panel of judges comprised of noted songwriters, producers and music industry professionals. Songs will be judged based upon originality, lyrics (when applicable), melody and composition. The quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song; division of prizes is responsibility of winners. Void where prohibited. All federal, state, and local laws and regulations apply.
5. Winners will be notified by mail and must sign and return an affidavit of eligibility/recording rights/publicity release within 14 days of notification date. The affidavit will state that winner's song is original work and he/she holds all rights to song. Failure to sign and return such affidavit within 14 days or provision of false/inaccurate information therein will result in immediate disqualification and an alternate winner will be selected. Affidavits of winners under 18 years of age at time of award must be countersigned by parent or legal guardian. Affidavits subject to verification by JLSC and its agents. Entry constitutes permission to use winners names, likenesses, and voices for future advertising and publicity purposes without additional compensation.
6. To insure anonymity for judging purposes, entrant's name should appear only on the entry form. Do not put name or address on cassette or lyric sheet. Cassettes and lyrics will not be returned. Winners will be determined by December 15, 1997.

I have read and understand the rules of The John Lennon Songwriting Contest and I accept the terms and conditions of participation. (If entrant is under 18 years old, the signature of a parent or guardian is required.)

Signature \_\_\_\_\_

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# Metallica

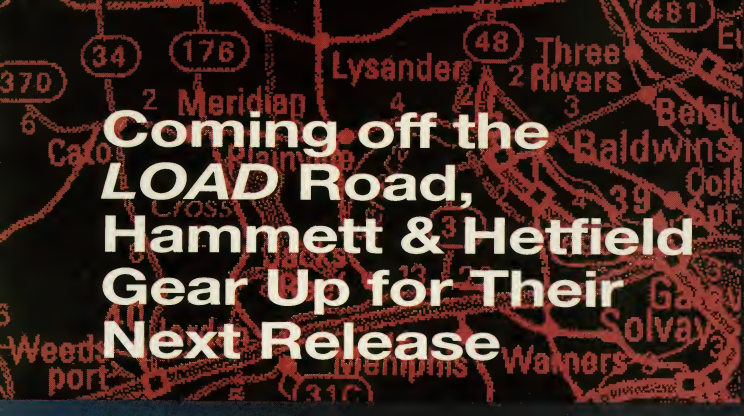
## ROAD REPORT

by Bob Gulla and  
Rich Maloof



DENNIS KLEIMAN





## Coming off the **LOAD** Road, Hammett & Hetfield Gear Up for Their Next Release

Getting to Metallica that night was like puncturing a suit of armor with a wet pretzel. Through armies of security, management, and band personnel we marched, finagling escorts and talking our way through levels of obstruction. Finally, we reached Metallica's inner sanctum in the underground corridors of the coliseum.

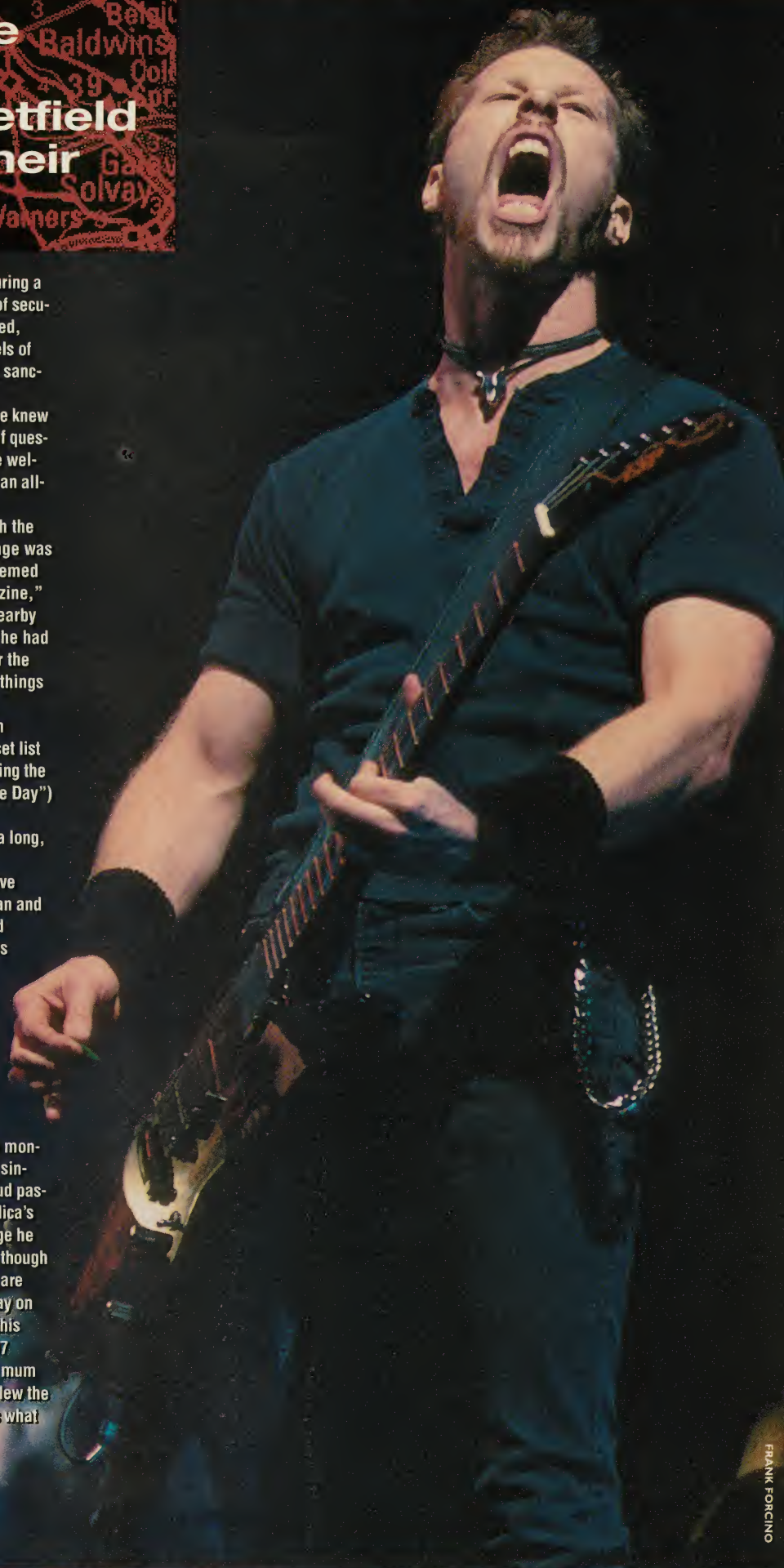
When James Hetfield entered ready to talk, we knew we had limited time to ask an unlimited number of questions, so we fired away. Amiable and talkative, he welcomed every query, fielding each with the skill of an all-star shortstop.

Kirk Hammett followed his bandmate through the interview mill, and though the time to hit the stage was quickly creeping up, he never lost his cool or seemed the least bit pressured. "You have a great magazine," he said, picking up an issue we left lying on a nearby table. "I've learned a lot from you guys. . . ." If he had done nothing else but puff on his Cuban cigar for the remainder of our meeting, we would've thought things went *just fine*.

Later, Hetfield and Hammett, along with Jason Newsted and Lars Ulrich, would roar through the set list of their *Load* tour before a sold-out crowd, peppering the *Load* selections ("Wasting My Hate," "Hero Of The Day") with an array of career classics, including "One," "Master Of Puppets," and "Sad But True." It was a long, rowdy night of ear-shattering favorites.

Then again, would you expect any less? The live stage is where Metallica proves at once how human and how devastating an outfit they've become. Hetfield has his monstrous riffs, tireless growl, and copious spitting; Ulrich his dead-on drumming and taunting poses; Newsted his well-grounded thump and endearing vocal sneer; Hammett his lightning leads and slow preening. From the bandmembers' onstage personae to someone's daughter down in the pit who decided shirts were optional, this is the Metallica experience.

The experience also proved that these onstage monsters are offstage gentlemen and players who still sincerely give a damn. James' songwriting is his proud passion, and he'll draw on any source to create Metallica's music. Kirk soaks up every drop of guitar knowledge he can; he's a lifetime student of the instrument even though he's a seasoned pro. And as a band, the foursome are tireless musicians who have already made headway on their next album. While packing up the last leg of this world tour, Metallica has been planning the late-'97 release of *Load*'s follow-up (they asked us to keep mum about the title for now). Just minutes before they blew the doors off of Long Island's Nassau Coliseum, here's what they had to say.







# Hetfield

*How is the Load material going over live? Are fans digging it?*

Well, we're making them dig it! We play it as intensely as the other shit, you know? It's just how we play right now. We're doing maybe four or five of the new songs, and playing some of the older stuff, too. It's meshing well. It's always more aggressive live, and you get to fuck with the songs, too—they're heavier sounding, but we also get to fiddle with them. You find yourself kind of reinventing parts, as we now do with some of the older stuff. We're just updating it with how we feel now. Lars gets a little pissed when I change parts [laughs]. He plays along with my beat most of the time—he's got only me in his monitors—so it's fun to, like, not play for a second and then come back in. Surprise! It's fun, and it loosens it up for us onstage.

*Was it always that loose?*

Not as much as it is now. It's a lot more fun. We're just discovering ways to keep touring exciting and breathe life into the set. I guess we're a little more confident in our own playing. If I know how the vocal line goes, I'll just

say fuck it, and see where else it can go. Or if there's a big crescendo at the end of the song, I'll end up somewhere else on the neck. I'll just kind of slide around until I find something that sounds right [laughs]. It comes with confidence, I think. We discovered a lot of that in the studio, working with [producer] Bob Rock. He pulls stuff out of us and we have learned to feel a lot looser with him. I might try to sing something, and I know I'm going to crack or I can't do it, but, dare or fail by it, you know? It used to be that if, say, Lars tried to do some weird roll or something, we'd laugh behind his back. And now it's like . . . it's not so much kid shit. We help each other out. I guess it's a little more grown up, in a way.

*Is there ever a situation where you don't have the confidence to pull something off?*

Mmm . . . on guitar, not really. Most of the time it will be whether I can sing and play this song. I might write this pretty intense guitar thing, and now and then we'll go [record] the vocals, and I'll wonder, "How the fuck am I going to do both live?" So I'll just sit and practice it. Sometimes the guitar gets sacrificed a little bit to have the vocal spot on it, or the other way around. As far as "can't do" stuff, mostly it's singing.

*Are the more challenging vocal things the more melodic or down-tempo songs, like "Nothing Else Matters" or—*

Where there's less music to hide the vocal? [laughs] Yeah. It was a challenge for me to actually sing some of this shit, to actually get some notes out. I'm getting on Jason's case all the time about singing, too. I love the way he barks. He's also got to hit some harmony parts along with me now. He's doing the vocal warm-ups with me and everything. So it kind of gives him a little more to grab on to too, because I know he gets a little frustrated here and there because a lot of his writing ideas aren't getting used. He needs to feel like he's a part, and live is definitely what he's good at.

*Do you get at all nervous before a show anymore?*

It's more like a nervous excitement. If it's in New York City or L.A., most of the time you've got management bringing down people from the industry and there are sports guys or other musicians—maybe then you're going, "Oh, shit!" and you think a little more. But if I know someone like Ted Nugent's out there watching me, it makes me want to play better or harder sometimes, and show him, hey, look at us, man—we'll kick your ass! [laughs]. But it's more nervous excitement than anything. It's not any real lack of confidence.

*You're detuned a half-step for the whole show. Does that make it easier on your vocals?*

I can sing way easier now, so that's worth everything. I was afraid the tuning might make things a little sluggish, but it adds weight. [COC guitarists] Pepper and Woody tune everything down a step and a half, to C—the strings must be flapping and shit [laughs], sticking to the pick-up. But it's so heavy.

*Are you switching guitars much onstage?*

Yeah. I've got a lot of cool ones. ESP is treating me good! I've got a wood-burnt guitar, I'm getting a leather-covered guitar—I come up with these crazy ideas, and they'll pull it together for me. I've got a new [signature model] guitar now. It's a flying V, with hot-rod flames on it. They work their ass off for us, and don't ask much of me at all. Every once in a while I'll do a poster or something. They're great guitars for me. They survive. That was the problem I had with most guitars before. I'm pretty





abusive to most of my guitars. Some of the music really has us punching the shit out of them, and they can take it. ESP's hold up. I run those through Mesa/Boogie Tri-Axis heads, for the most part, and a Roland JC-120 for the clean stuff.

*How did you feel when you were first playing Load songs out? There's not the guaranteed response there might be to, say, "Master Of Puppets."*

Right. For me, it's an exciting feeling, too, you know? You're so much more focused on it. The first time we played "Hero Of The Day," it was one of those songs that we really didn't like much, collectively. I just didn't think it would work live. When we first were playing some of the new stuff, like "Until It Sleeps," people were sitting there flipping us off the whole time. You get these hardcore guys who are want you to play "Battery" 50 times in a row instead of all the other stuff that we like playing, so they stand there flipping you off! So you blow 'em a kiss, you know [laughs], and you go on playing your thing, because there are plenty of other peo-



ple digging these songs, including us. When we play something people don't know, like new material, sometimes it's almost silent at the end of the song because people have just been sitting there [makes wide-eyed face], you know, with all their senses open, thinking, "What the hell is this song?"

*Do you find crowd reactions to be pretty much the same from one city to the next?*

It's pretty even, but I find that on the coasts they're a little more skeptical, a little more like "Impress me." They're spoiled, really, because they get a lot of shows through there. They're expecting to not like you. Most of the middle of the country, especially around the Great Lakes and a lot of the "B" markets where it's Metallica land, they fucking eat it up. I go up there and fart in the mic, and they love it. You've got to have both. It's good to go out and whatever you do they love and it's going to rock, but it's also good to have people not like you—you work harder. Like Lollapalooza: People didn't want Metallica. "Hey, what are you doing on this

bill? This is alternative! This is our little elite festival." Then Metallica wheels in and crushes all, and we were hated again. It was great.

*Great to be hated again, like in the old days?*

Yeah, it's great. Our haircuts, too, you know? Somebody hates your hair, somebody else says they like it. What are you going to do? It's not unanimous anymore. You're controversial.

*What else presents a challenge to you now?*

Musically, it's to do less. We used to force riffs and ideas together into a song. Now the challenge is, here's a great riff, let's not put anything else with it at all. Let's go in [to the studio] and jam on it, and just see what happens next, see where my left hand's going to go. It was a lot more fun recording that way. It just felt a bit more pure, in a way, because it was being created right then, on the spot. "Until It Sleeps" was written in the studio, which was a prime example of how we don't write. We would sit and jam—we love jamming—usually on some funk thing that Jason and I might get going on, and Bob would say,

"Why don't you guys write like that?" We had it in our heads that when the four of us get together, we can't write because it's too hard or because Kirk throws in too many goofy ideas, or this or that—it never works. So we just sat down and started jamming on this thing, and a couple of days later we had "Until It Sleeps,"

which . . . it doesn't suck, you know? That song's pretty special to us in that way.

*When you look back on your old methods of writing, forcing those riffs to interlock, do you feel it was a little contrived?*

Yeah, but it worked, you know? It was so strange, and sometimes the most uncomfortable things are kind of attractive in a way. You learn them after a while, and you get used to them. But, yeah, going back and listening to *Justice* is painful for me. What were we doing? We'd be on a good groove and all of a sudden we threw this totally different thing in there, like a fuckin' house fell out of the sky and we just said, "Well, now it's there." What were we thinking? We don't play a lot of the *Justice* album. If we do, we just trim it—it's our songs, we can do that.

*Do you write much material that's not suited to Metallica?*

Oh, yeah. Some of the stuff, like "Nothing Else Matters" and "Mommie Said," those were two that weren't supposed to be Metallica at

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**James jumps onstage to join Pepper Keenan and band for COC's "Seven Days"**

all. Those were for me. Somehow, I guess the band liked them. But there's some stuff that I don't think would work with Metallica, stuff I just like doing: slowing tapes down, totally crazy shit that no one likes except me. I'll play it back and go, "That's sick . . . great!" That's what's so great about music. It stirs something in me, even if everyone else

It's like, what if everyone goes to the store and gets the same beer? What's the use of that, you know? Let's bring some different stuff to the table, fix it up, and have some serious cocktail going on. It's more exciting.

*That's a change, though. It used to be that you guys were on a mission.*

thinks it's garbage.

*Does that mean the four of you may be growing in different directions?*

There's no doubt that personally we are, so I'm sure musically we probably are as well. But that's what's cool, that's what makes the band so great. You don't need four guys on the same mission.

Yeah, a little more gang mentality. Now it's a lot more four confident individuals bringing even more to the table.

*Are there things you miss about the old days?*

Traveling on the bus, maybe. It's been fun hanging out with COC on their bus. It brings back the old days. But then I look at the bus and think, nahn—our plane is pretty cool [laughs].

But you know, every plateau has been great. We've always felt in each stage, this is great, this is perfect, this is good enough. We do our first tour, it's great. Then we get the Ozzy tour, it's great. We start playing arenas, we play the Grammys. . . . It's human drive and the will to score more and move forward. It goes with the writing as well. Some people want you to write the old stuff because they like it. I think: Listen, we've already done that, we have it. It's our band, you know? Don't look back.

# Hammett

*The tour is going well?*

The tour is kicking ass all over the place. I really can't complain, other than that I never get enough sleep.

*James mentioned that the band is feeling freer to change parts around and improvise.*

Absolutely. We're more confident. Plus, we've never really played around with these types of arrangements live before. There's so much going on, guitar-wise, on *Load*—there's a lot more textures and layers. We pick and choose which layers we want to play live, which is kind of fun. You can either play the solid riff, like the way the song was written, or you can play the counterpoint part. Or you can play the texture parts, or you can try to simulate some little studio trick. We can just play off all those guitar options we have.

Sometimes I even find myself playing a combination of two parts. On "Bleeding Me" I'm playing a combination between the main riff and my arpeggiated chord part, which is kind of neat. And then in the middle of all that I'm playing a guitar line that James put down. It's something he doesn't want to play while he's singing, he just wants to bang out chords, so I'll do them all within the same pass.

*Did it take a lot of prep time to work out the new arrangements, or has it been trial and error on the road?*

Mostly trial and error. But when we're in the studio, our big problem is that we think it



**DENNIS KLEIMAN**

can always be better. We can always add something to the track. We *need* a deadline so that we can say, "Stop, already!" [laughs]

*You play from so many different points onstage—how many floor setups are there?*

There are monitors all over, but it's all through the same rig. I have like six wah ped-

als, or something freaky like that, on various points of the stage. So if I'm on stage B and I have to play wah for something, I don't have to run back to stage A. I think I have two on B and three on A.

*What about guitars and the rest of your setup?*

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black Les Paul. Those are with Dean Markley strings. I go through a Mesa/Boogie Double Rectifier run into 4x12 cabinets. I use these totally adjustable, rackmountable wah pedals [custom made by Matt Bacchi of EMB Audio—Ed.]. I use one of those Boss multi-effects units that's about the size of a car stereo. That's about it. I have echo on one thing, I have chorus on another point, I have my wah pedal. . . . Okay, can I be honest? I've been using the same rig for so long that I forgot what's in it! [laughs]

My hotel guitar is a '92 Custom Shop Strat, which is just a great guitar. Some people say it's only the early Strats that sound good, but it's not true. Another thing that I love is this portable tube amp that's about the

size of a lunch box, and it's called the Little Lanilei—and that's funny because my girlfriend's name is Lani. It's a small tube amp, and I can't get a bad sound out of it. It's got four gain stages in it. It's amazing. I think it's only available by mail-order. [Songworks Systems & Products, 25271 De Salle St., Laguna Hills, CA, 92653. 714-454-3106. E-mail: Tris@Songworks.com]

*You guys have wah pedals and mikes all over the stage. Is your positioning choreographed?*

Only in terms of monitors. Certain mixes can only go into certain monitors at certain times. If I'm blasting guitar through my mix and I'm right next to James, who needs to be singing and playing a mellow part, it won't



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work. It'd be too loud for him, so I've got to go to the other side of the stage. But we can go wherever we want to go on those stages.

*Just stay out of the way when it comes down.*

Yeah, get the fuck out of the way when things start blowing up!

*Was that whole apocalyptic stage breakdown the band's idea?*

Yeah, it's something we pretty much came up with ourselves, throwing ideas around. And on paper, it looked like a big mess. It didn't come across on paper like it did live—it looked like a ride from Disneyland. We were a little worried about it, but we said let's build it and see if it works.

*When I last saw you, you smashed a guitar. Are you doing that at every show?*

No. I smashed that guitar that night because it was a total piece of crap and it deserved to be destroyed! The action was too high, it wasn't set up right. . . .

*We hear you guys have already started working on your next album. What's the story?*

It's 12 songs that were written at the same time that the *Load* songs were written. So these songs are about a year and a half old already. All the drum tracks are done. Two songs already have guitars, bass, and vocals—it just needs to be mixed. What we intend to do at the end of this tour is go into the studio and start recording guitars again and vocals. And hopefully we can turn that around quickly enough for a November release.



*That doesn't sound like much downtime between the road and studio.*

Well, we're going to take a month off before starting, and we're going to be recording at home, so it's going to be a break from touring but not really a break from work. Initially we wanted *Load* to be a double album, and then we realized it was going to take double the time [laughs]. So we would've been putting it out right about *now* if we would've done that. And this sort of breaks it up a little bit, rather than putting out an album and going out on the road and being away from our home life for two and half years, like we did for the last album. It should be interesting. We've never come off a tour with 12 songs already written. Plus, our tour chops will be up; to be able to apply that to the album will be a first.

*Some players say they always seem to be recording when their chops are at a low point.*

Yeah, and there's a certain amount of energy that you acquire on the road—I guess it's a matter of playing five nights a week. Whenever I come off the road, I feel like I can play like a motherfucker! Hopefully that'll add to the overall vibe of the album.

*If the material was written at the same time, it probably falls in the same vein as Load, right?*

Totally the same vein. Although, this album is a bit more uptempo, and we'll have less ballads, I would say—though, they're not really "ballads" on *Load*. It's completely *not* an album of new songs, because the songs to us are a year and a half old. The public will interpret it however they want to, but to us it's not really new songs. Every album we've put out has been different from the last—this one won't be too much different, except that it's a bit more uptempo. Other than that... I just can't wait to go in and do the guitars.

*Are you recording fewer ballad-type songs because there's been an energy drop when you play some of those live?*

Not at all. In fact, when we play "Hero Of The Day" live, the whole fucking hall lights up. It kind of surprised us, because people had given us flak for putting out a song like that. Y'know, it's an uptempo song that's also more melodic than most of our songs.

*God forbid.*

Right. And the people who like to hear "Seek And Destroy" 24 hours a day just can't relate. But for the people who actually like the song, it goes over well.

*Might you be in the studio for this new album and say, "I'm going to stretch out here like I did on Master Of Puppets, not like I did on Load"?*

It's really hard for me to answer that question because to me, our material is all relevant and pertinent. I think that "Sandman" could've been on *Master Of Puppets* and "Bleeding Me" could've been on *Ride The*

*Lightning* and "Escape" could've been on the black album. To me it all makes sense. The best I can do is say which one is more uptempo than another! There's always a lot of guitar, there's always a lot of soloing. I'd like to get into more technology, but you're not going to get an industrial album out of us by any stretch. I see the albums as just groups of songs, and maybe they're in a particular vein, but they're still part of the overall picture.

*Can you get some objective perspective on where you guys are in the course of Metallica's career? Is it still early?*

I think we're not quite in the middle—we're approaching the outskirts of the middle of our career. I guess I'd say we're in the

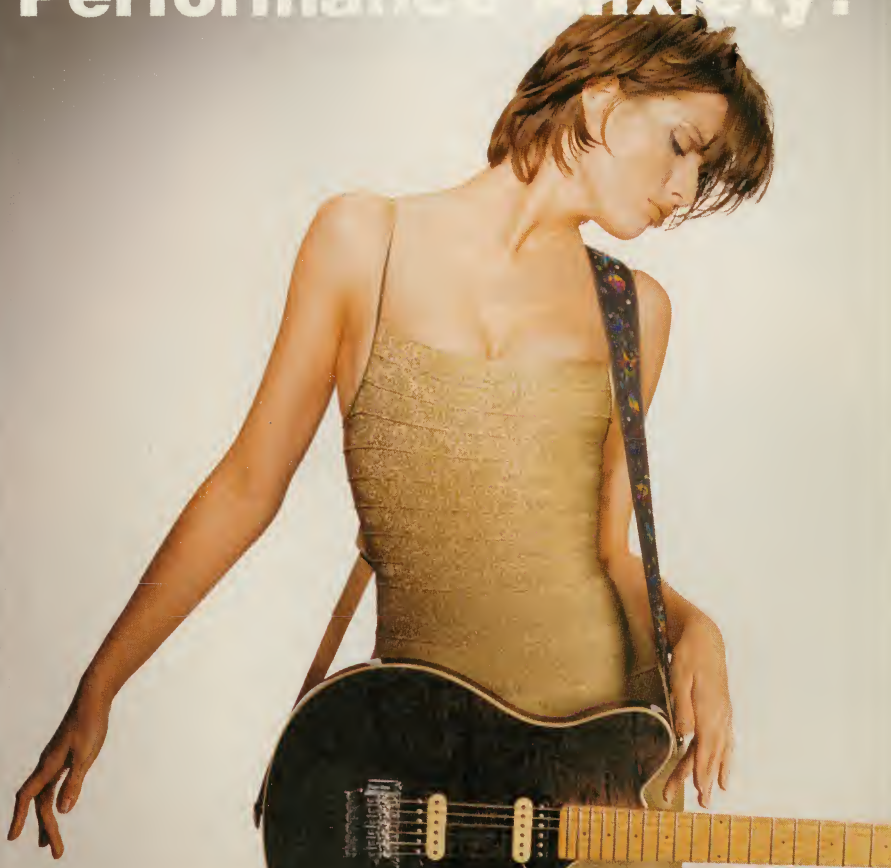
summer of our career, although some people think we're in the winter. We're right about in June [laughs].

*Do you feel the same way creatively?*

We're comfortable with our playing, we're more confident to try different things. Anything is possible still. If we wanted to, we could bend with the trends, but if we'd done that we would've been gone a long time ago.

I was reading an old issue of a guitar magazine yesterday, and this ad named just about every '80s band there was in 1985. And our name was in there. I looked at it and then thought, Wow—we're the only ones who are still around. ☞

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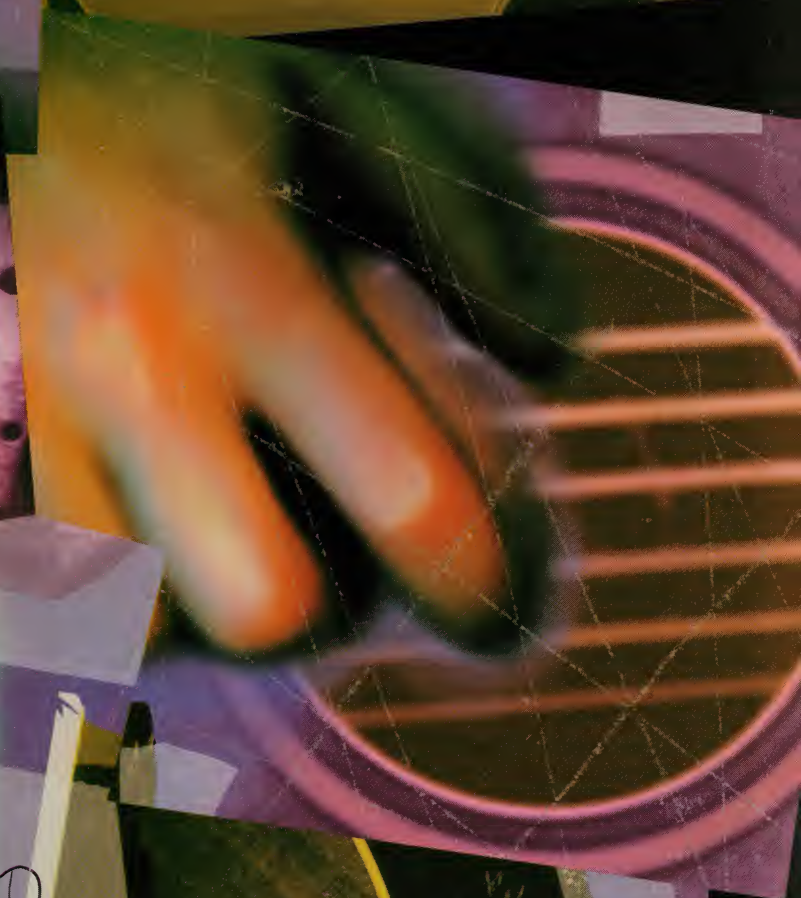


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# FINGERSTYLE GUITAR

Fingerstyle guitar is a solitary art form.

The body of important works of this plucky polyphonic style are produced exclusively by individual artists on unaccompanied guitars. Styles are not defined so much by movements—like punk, new wave, grunge, Goth metal—as by the artists themselves. Think of the artist and you will have the style. For example, there is the venerable alternating-thumber Merle Travis who begat Travis picking, a technique used in everything from ragtime to Paul Simon songs. Chet Atkins' name is synonymous with a diverse approach and elegant arranging, whether his fingers render the Beatles or John Philip Sousa. Tuck Andress' complex, percussive style, which incorporates polyphonic lines and jazz chording, could hardly be called derivative or much-copied, and Phil Keaggy is just plain inimitable. To study fingerstyle guitar is to study the musical makeup of the people inventing it. Join us as we talk to five top practitioners of fingerstyle guitar, each of whom has a unique approach to the art form.

*featuring*  
**Doyle Dykes**  
**John Fahey**  
**Michael Hedges**  
**Leo Kottke**  
**Adrian Legg**



## Fingerstyle Guitar

With all these great instrumentalists running around, it could be said that the state of fingerstyle guitar music of any given period depends on the artists who are alive and actively plying their craft for audiences, either in live performances or on recordings. It's as if Bach, Mozart, Beethoven and Aaron Copland were all alive and writing at the same time. With the exception of the late Mr. Travis, all are peacefully coexisting in today's fingerstyle performance arenas, sharing concert stages and listeners—and playing radically different styles.

To get an idea of the diversity in fingerstyle music going on today, let's begin with Doyle Dykes. Dykes is the brightest new star in the Merle Travis/Chet Atkins lineage. He serves up a fiery folk-based style, combining authentic Travis picking with Celtic melodies, country blues, gospel, cascading harmonics, and lickety-split single-note runs. Dykes came on the scene slowly, first by doing clinics for Taylor Guitars, and then releasing two



Boyle Dykes

independent albums, *Fingerstyle Guitar* (Doyle Dykes Productions) and *H.E.A.T.* (Step One Records).

Dykes cites influences as diverse as jazz guitarist Lenny Breau (perhaps best known for his harmonic technique) and traditional folk and country-based pickers like Travis and Atkins. "More than anyone else, it's been Les Paul, Merle Travis, and Chet Atkins," says Dykes. "I also listened to Speedy West, the steel player, and his partner Jimmy Bryant. I was just a kid when these guys were in their prime, but my dad played me all their music."

Like Atkins, Dykes shows a mature, orchestral approach to arranging. His rendition of the traditional gospel hymn "How Great Thou Art" (*Fingerstyle Guitar*) is a resounding showstopper and sounds as if an entire orchestra has moved inside his guitar to deliver an epic treatment of this reverent tune. "Part of that's a tremolo effect that I do with my fingers on the upper strings while I

play the melody on the lower ones with my thumb. I call it the ‘weed eater.’ I see people have a real spiritual experience listening to that tune, but I don’t take all the credit; I can only take it to a certain level. But if God can breathe life into Adam, He can breathe life through my fingers, and that’s what I feel people are reacting to.”

Aside from Dykes' deeply spiritual side, there is his flashy side which is unparalleled, as shown in the ripping melodic figures and thundering Travis picking in "Twin Six Shooters" or "Jazz In The Box" from *Fingerstyle Guitar*. Listen to "Shooters" to hear a breathless tour-de-force in open-string Travis picking.

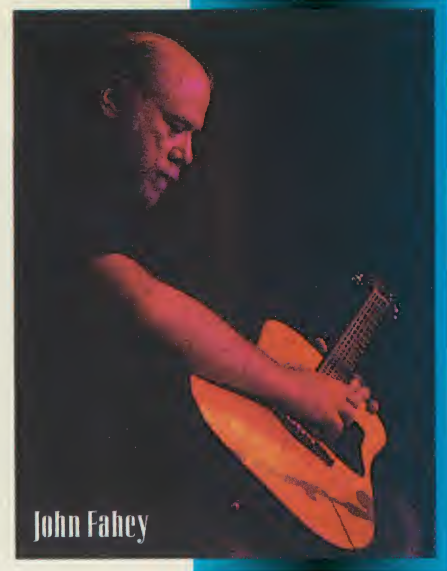
Dykes recently signed with Windham Hill Records, and has upped his touring schedule so that his following will no longer be limited to a grassroots effort. "I've noticed my audiences include younger guys who are saying 'I've always wanted to do that,'" says Dykes. "These are people who grew up on the Seattle sound, and I play stuff by Merle Travis, and they go 'Whoa, that's great!'" To which I say, 'Yeah, and can you imagine that this was being done by a guy in the 1940s?' I think MTV gets younger people interested in acoustic guitar in the first place, and then these kids will come and hear guys like me and realize there's a whole world of fingerstyle players out there."



John Fahey is, in a manner of speaking, the elder statesman of modern fingerstyle guitar. Back in the '60s he was the inspiration to Leo Kottke and an entire generation of imitators, and he founded the influential Takoma Records to release his debut, *The Transfiguration Of Blind Joe Death*. An amazing player of great versatility and originality, Fahey was a contemporary of the English school of folk rockers which included Pentangle, with Bert Jansch and John Renbourn, and Fairport Convention, with the brilliant Richard Thompson.

While the British school popularized a hybrid of folk and rock with Celtic and Renaissance influences, Jansch, Renbourn, and Thompson were also accomplished blues players, and owed much of their inspiration to Fahey. Fahey, the American, was responsible for disseminating fingerstyle blues as heard in the rural South and the Mississippi Delta. He always championed black American blues players (revitalizing the career of Bukka White) and did his Ph.D. thesis on early blues pioneer Charley Patton (who influenced Robert Johnson, Howlin' Wolf, and John Lee Hooker).

Always an innovator, Fahey continues to challenge himself and his audiences with his radical approach to music on the acoustic guitar. "I hardly play my old stuff



## John Fahey

anymore," says Fahey. "In fact, when I get requests for it, it's usually from older people who are feeling nostalgic, and I'm not interested in that. And actually I'm quite rude to older people sometimes. They walk out, too. That's funny. You want to live in the past, go ahead, but I don't."

Fahey has exhibited a fascination with noises—particularly machine-generated ones—and they permeate his recent works. His latest album, *City Of Refuge* (Tim/Kerr Records), has more in common with the industrial movement of Sonic Youth and Nine Inch Nails than it does with acoustic blues. In “Fanfare,” the first cut, there are clear traces of samples and machine-like noises. “That’s a juicer,” explains Fahey of the opening sound. “We just plugged it in and let it whirl. We also use a cheap electric harmonium—a keyboard instrument. But this one’s broken, so you just plug it in and it makes this chord. That’s all it will do, so I wrote a piece around it.”

Fahey's experimentalism has been picked up by members of the industrial community as well. "I just recently finished a tour with Sonic Youth's Thurston Moore," says Fahey. "He'd play in various duets that he took along with Sonic Youth, although at CBGB's in New York, he'd play, I'd play, and Kim [Gordon, Sonic youth vocalist/bassist] would play. Kim is a great guitarist, and we all got along really well."

All of his life Fahey has been a pioneer, whether it's been popularizing obscure blues forms or exploring noise-based textures, as he is doing now. "I'd say 50 percent of my time is taken up making sound collages," says Fahey. "I record sounds on my portable DAT with a good stereo microphone and then make musical pieces out of them. I particularly like factory and machine sounds. And I like noise. And the kids like the noise. I've always wanted to do that kind of thing, but I could never get away with it. But the current alternative kids are much more sophisticated, musically. They'll listen to it and love it."

For some reason Michael Hedges' name



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## Fingerstyle Guitar

seems linked to the new age movement, but there could hardly be one single genre that could contain all the elements of Hedges' talents. True, he is an acoustic guitarist capa-

ble of cerebral and dreamy compositions (such as "Aerial Boundaries," from his second album), but he is also a vocalist, percussionist, tireless experimenter, and cover-tune spe-

cialist. Hearing covers of songs by the Beatles, Jimi Hendrix, and the Who as interpreted by Michael Hedges is an enlightening and ear-opening experience. "I worked out a

### Example 1

Tuning: CGD D A E (low to high)

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cover of the Peter Gabriel song "Talk To Me," which he does as a duet with Sinéad O'Connor," says Hedges of his latest interpretive work, "and I'm doing the Rolling Stones' 'No Expectations.'" This is all worked out on a Hedges trademark, the harp guitar.

After taking various creative excursions that have resulted in a mix of vocal, ensemble, and solo guitar projects, Hedges has finally returned to instrumental guitar with his new album *Oracle* (Windham Hill). Hedges describes the circumstances that led to his return to all-instrumental music. "It was really two events that happened at the same time, so I see them as one. I got an old guitar back that was stolen in 1989. Someone heard the story about how my guitar was stolen at a show and felt sorry for me. So here was this great guitar that was returned to me. That was the first thing. The second was that my record label, Windham Hill, was being sold to BMG [a major record label], and they were more interested in my instrumental stuff than the vocal. I had planned on making it half and half, but ended up doing an all-instrumental record."

*Oracle* features Hedges' gutsy and visceral playing on such tunes as "Jitterboogie," and his modern ethereal leanings in the title tune. "I wrote 'Jitterboogie' after reading Tom Robbins' book *Jitterbug Perfume*, which is about, among other things, a tribe of Uruguayans that discover immortality. I made up 'Jitterboogie' to be their dance theme. That's the literary inspiration, anyway, but what I wanted was to write a boogie on the guitar and have the melody included." The tuning of 'Jitterboogie' is DADGAC, a variation of the popular DADGAD, where the 1st string is tuned down a step.



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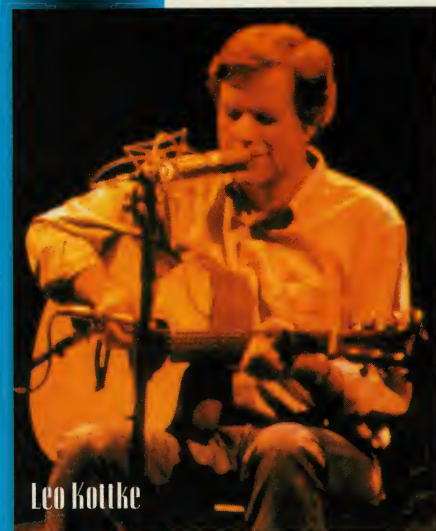


An inextricable part of Hedges' sound is his use of open tunings. With every new project seems to come new tunings. "All of the songs on *Oracle* use new tunings," says Hedges, "except for older songs that I put on there. I pretty much make up tunings for all the new songs I do. It's part of the process of arranging." Look at Example 1 (page 48), which is the opening strains to "Breakfast In The Field" (*Breakfast In The Field*/Windham Hill) to see how Hedges uses the open tuning along with unorthodox technique to create his modern instrumental approach. Especially interesting is the way he moves the guitar through the air on the sustained notes, creating natural phase shifts and distu bances.

In the late '60s it was Léo Kottke who transformed the fingerpicked acoustic guitar from a dainty folk accompaniment instrument to a mighty rhythmic juggernaut. While other folk artists (including those in the British school) had kept the fingerstyle genre

delicate and artsy, Kottke plowed through with the drive of a freight train. Most notable was his electrifying 12-string picking, which he played with a thumbpick and three metal fingerpicks (he has since stopped using picks entirely), and his deft slide work, as evidenced by the Bach piece "Jesu, Joy Of Man's Desiring." Kottke third release, *6 & 12 String Guitar* (Takoma, 1972) is the bible for modern alternating-thumb technique.

Since his debut on John Fahey's Takoma Records, Kottke has released 25 albums of instrumental, ensemble, and vocal music, all featuring his unique brand of fingerpicking. His most recent release, *Standing In My Shoes* (Private Music), features an eclectic approach to the instrumentation: There are solo pieces, songs with a rhythm section, and overdubs of other exotic instruments. "After you've spent your whole life playing by yourself, it's fun to go into the studio every year for a little while and play with other people," says Kottke. "The



radio basically ignores solo music of any kind, and as a result, labels tend not to be that interested in solo stuff."

Kottke has managed to keep the labels happy and satisfy his own creative impulses by blending catchy ensemble works with contemplative solo compositions. "Across The Street," from the newest album, is a haunting piece inspired by a tragic tale of a man who was imprisoned for his political beliefs. From his cell he could look across the street to the balcony where his family lived, and for his

## Example 2



Tuning: D A D G B E (low to high)

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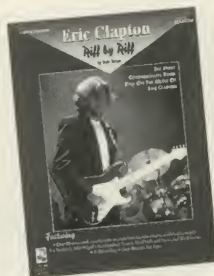
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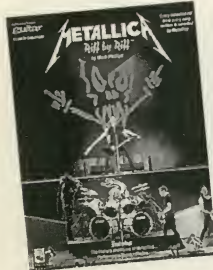
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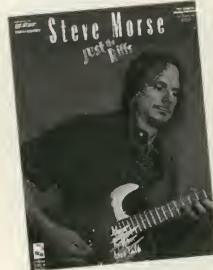
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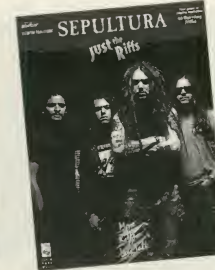
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whole imprisoned life, watched his children grow up unaware of their father's existence. "That's the story I based the title on," says Kottke, "but I've never really known where the actual musical ideas come from. In this case, though, it was a mechanical thing that happened with Chet Atkins. I was sitting there at Steve Wariner's house, and he and Chet and I were passing my guitar around, and Chet tuned the guitar to a G<sup>b</sup> tuning—one that's popular with the Hawaiian guys. I really liked that tuning, and altered it by dropping the low E further, because I didn't have a low enough note. So I changed the tuning, and that of course changed the whole line, and the whole direction of the tune, and then it sort of wrote itself. So that one had a lot to do with the tuning."

Despite his ability to compose haunting works of great sadness and pathos, Kottke's signature sound is his driving, propulsive right hand. It's not quite a strict alternating thumb approach, but it carries the same insistence. "Chet Atkins always asks me how I get that sound," responds Kottke. "Chet likes those 'little machines' that I put together in the right hand. There's no trick to it, there's nothing peculiar happening, except the thing that I've always known which is if you're playing rhythm with your fingers, repetition is the enemy. You want repetition—that's a pop gold mine, and we all like it—but you don't want to sound *repetitive*, and you don't want



to sound like you're just playing a pattern. The way my right-hand rhythm works for me is to avoid that repetitiveness. One way to do that is to lengthen anything that you can call a pattern, so that it's too long to be noticeable."

Look at Example 2 (page 51) to see an example of the way Kottke employs this approach. This is the opening to "Mona Ray"

## Fingerstyle Guitar

(*My Father's Face*/Private Music), and there are obvious repetitious elements—such as the alternating bass notes—but it's contained within a completely nonrepetitive meter scheme and phrase organization. "I've noticed that by always anticipating the downbeat, you can change people's perception of where [beat] one is," says Kottke. In this case he does it with the three-note chords, but he's just as likely to do it with bass notes. That he has managed to transform a rhythmically repetitive right-hand style into one of metric ambiguity while still retaining the drive of his earlier works (and perfecting a technique that eludes even Chet Atkins) is a testament to Kottke's genius and continuing evolution as a guitarist.

When Adrian Legg released *Guitars And Other Cathedrals* (Relativity) in 1990, he not only exhibited a fresh and vital approach to fingerstyle technique, but also to the overall sound. Eschewing the more "politically correct" Martins, Taylors, and Gibsons, Legg has been a faithful Ovation player his entire recording career, and it gives him his signature sound of steely modern timbres and crystalline ambient effects processing.

Although he is one of the most sonically progressive guitarists on the scene, Legg's music has deep roots, with unmistakable traces of Celtic, Renaissance, blues, Cajun, and country influences. Too melodic and definitive to be called "new age," Legg's music

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## Example 3



Tuning: C G D G A D (low to high)

nevertheless has a mystical and celestial quality to it, owing in large part to the pronounced ambient treatment he coats his pieces with. Songs like "Mrs. Crowe's Blue Waltz" (*Mrs. Crowe's Blue Waltz/Relativity*), "The Irish Girl" (*High Strung Tall Tales/Relativity Records*), and "Bayou Belles" (*Waiting For A Dancer/Red House Records*) are all good examples of a traditional musical approach treated to a modern electronic sound. They are also exquisite compositions that show Legg's talent for writing beautiful melodies.

A witty conversationalist and erudite speaker, Legg has no problem discussing the seeming dichotomy of coupling these lovely acoustic melodies with a highly processed sound. "Any time you put a microphone in front of a guitar, you impoverish it," says Legg. "You limit what the listener will hear by focusing that mic on one part of the guitar. Then you compress it—intentionally or not—and send it through electronic circuitry and out another unidirectional device, a speaker."

Legg's point is that once you've electrified a guitar in any way, it's just a matter of degrees. There's nothing less electric about a Martin with piezo than a shallow-body Ovation through a digital delay. "It's not about playing the guitar in the kitchen for three friends," says Legg, "where people hear the full resonance of the instrument—from the top, from the reflected sound, even from the neck. Once you go onstage and go electric, it's about communicating to an audience. When you decide to do that, you have to do it the best way possible."


Legg sees the difference between so-called acoustic and electric guitar as something more philosophical than musical. "Electric guitar is a very male, tribal thing," says Legg. "Which is good. Every society needs that. But acoustic guitar has all these political associations, such that when a person is onstage with a solo acoustic guitar, there are certain expectations. That's what the acoustic guitar is about. It's not the issue of magnetic pickups versus piezo pickups."

"Queenie's Waltz" (*High Strung Tall Tales/Relativity*, see Example 3) is characteristic of the traditional Celtic influences in Legg's playing. The melody is lyrical and playful, the bassline supportive, and the middle-voice chords are sparse. But Legg adds a twist in these brushed chords. They have a modal, non-triadic color, and bring the song to a different level. Also, these chords must be played frailing-style, where

the nails of the right-hand fingers are dragged downward over the strings, not plucked upward as in traditional fingerstyle.



Perhaps the best thing about fingerstyle guitar is that it can encompass so many dif-

ferent musical styles. Doyle Dykes may have roots in country, but a cool jazz chording technique is what makes up his dazzling "Jazz In The Box." Adrian Legg can go from beautiful Celtic-based melodies to blazing Albert Lee-style doublestops to avant-garde classical. The common thread is the instrument, not any one way of approaching it. The uncommon element is the body of creative minds that all see unique musical potential in the same instrument. As Doyle Dykes says, "Since fingerpicking is an entity unto itself, there are a lot of eclectic players who are not restricted to one genre, as pop music tends to be. You can have it all there in one style, from Celtic to cowboy." 

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The truth is, better players are offered more gigs, and that means more bad gigs, too; which is not to say the guitarists represented on the next pages did their playing under duress or coercion. Most of them, in fact, are members of the band, and as professionals we recognize that sometimes you do it for the money, sometimes for the exposure, sometimes as a favor. Joe Satriani did the Greg Kihn tour to pay for his first album. Robben Ford is all over Rick Springfield's *Working Class Dog* album (though it's Neil Geraldo, another talented player, whom we excerpt in "Jesse's Girl"). Long before he cut tracks for Steely Dan, studio legend Hugh McCracken was laying it down for the Monkees.

In all fairness, a good portion of the "lame" songs we're lambasting here were not thought of as lame in their own time—which is, overwhelmingly, the '70s, a decade that often confused cheese and art. Listening back, these tunes have by and large not withstood the test of time. The guys in Bread were accomplished songwriters, but c'mon—they were permanent residents of Wimpstown (which apparently is somewhere near Orleans). The guitar work, however, is another story.

So here's to the songwriters who knew enough to put a solid guitar track together even when they didn't write a song that could keep up. For this first edition of "Great Guitar . . . Lame Song!" we're sending up a handful of soupy, sappy, or otherwise sorry songs that had just enough guitar muscle to pull them out of the hopper. If you like the song but are afraid to admit it, we think your pride can be salvaged by getting these riffs and solos together. Let us know of any other guitar parts you're reluctant to play outside of your room, and you might see them in print here next time around.







If ever there was an incongruent pairing in pop history, it was Michael Jackson and Eddie Van Halen. Those of us who remember "Beat It" coming across the airwaves for the first time also recall the bewilderment of recognizing the soloist: "Could . . . that . . . be . . . ?" Yes, it was, and in a mere 16 bars our hero Eddie bestowed rock cred upon the Gloved One.

Following the trem-bar dip in his sleepy entering phrase, EVH quickly slips away to the flurry of taps and pulls that spell out his name. You might recall that the solo ends with a series of climbing, trem-picked notes that Weird Al Yankovic later resolved with the explosion of his guitarist.

\*\*\* 6 *sl.* *trem. bar* *Em* *6* *sl.* *0* *4* *sl.* *(4)* *7* *(7)* *7(14)* *(7(14))* *(7(14))* *9* *9(14)* *A.H. (8va)* *T* *H* *T* *D* *A.H. pitches: A* *B* *E*

\*Tune down 1/2 step.  
\*\*Depress bar before striking note.


*Em* *8va* *T P* *T P H* *T P P P H* *T P P P H* *T P P P* *T sl. P P P H* *T P P P H H* *sl.* *3* *3* *6* *6* *(9(14))* *15 12 15 10 14 15 14 12 10 14 15 14 12 10 14 15 14 12 10 14 15 14 12 10 9 10 9 7 5 9 10 9 7 5 7 8 7 (7)* *D*

*C* *8va* *H* *T P* *T P P H P* *T P P H H* *T P P H H* *T P P H* *Full* *1/2* *Full* *P* *T sl.* *5* *5* *5* *3* *14* *12 15 18 17 19 15 12 14 12 19 15 12 15 17 19 15 12 15 17 19 15 12 17 12* *Full* *1/2* *Full* *P* *T sl.* *D*

*Em* *8va* *P* *P* *sl. T P P* *Full* *2 1/2* *A.H. (15ma)* *Full* *P* *H* *1* *1* *P* *sl.* *trem. bar* *P* *trem. bar* *D* *2 1/2* *A.H.* *Full* *1* *1* *(14)* *12* *(14)* *12* *(12)* *P* *H* *P* *sl.*

Continued on page 61





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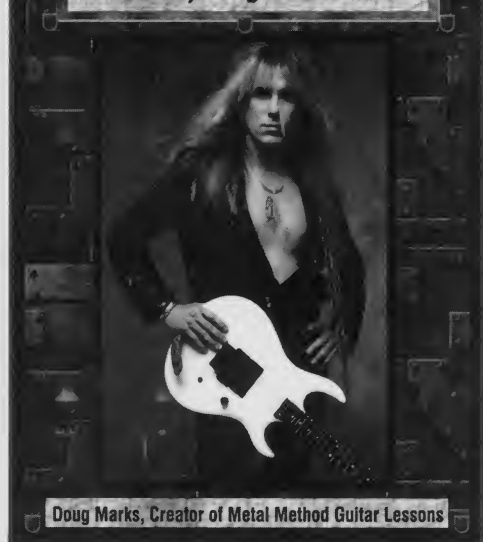
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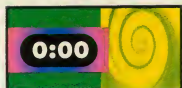
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At the top of the tune, a pair of acoustics harmonizes in 3rds before a third guitar enters with a backing rhythm. Though it's clear that the threesome had their heads together when they wrote their guitar parts, we're not sure what was blowing around southern Cal that prompted them to write about "alligator lizards in the air."

N.C.  
Gtr. II (acous.)

G

Dmaj7

H P

H P

H

H P

H P

H

H P

H P

H

5 7 5

7 5 7 5

6 6 7 7

7

5 7 5

7 5 7 5

6 6 7 7

6

Gtr. I (acous.)

H P

H P

H

H P

H P

H

H P

H P

H

2 3 2

3 2 3 2

2 2 4 3

4

2 3 2

3 2 3 2

2 2 4 3

2



## DANCE WITH ME (Orleans)

This is a great song. It truly doesn't deserve to be roasted by us. But the fact is, it's too damn lovely, and you really have to roll up the car windows before cranking it. The guitar work in "Dance With Me" is impeccable throughout, with matched acoustics and a mandolin creating a stringed chorus to rival Orleans' three-part vocal harmonies. This example, from the song's opening, is exceptional because in less than a single bar (measure 1), the guitars outline both the instrumental motif and the hook on which the song relies.

Dmaj7  
(acous.)

let ring

H

H

H

5

5 7 8 7 5 3 2

0

G

H

H

H

H

2 2 3 3 3

0 2

2 3 5 3 2 0 2

4 4 6 4 2 0 4

H

3

Continued on page 63



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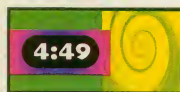
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# BAKER STREET (Hugh Burns)

Gerry Rafferty had a tough time playing music-industry politics, and his earliest band, Stealers Wheel, was ill-fated. (Unfortunately, and perhaps unfairly, they're only noted these days for "Stuck In The Middle With You," which is heard in a current commercial for women's underwear.) But he knew how to choose guitarists, and Rafferty's albums are graced by the likes of session aces Hugh Burns and Jerry Donahue, and even occasional appearances by fellow Scot Richard Thompson.

Just when you're expecting the infamous "Baker Street" sax hook to come around for the umpteenth time, Burns steps up and squeezes out this bending, overdriven line with a tone, vibrato, and attitude that quite literally beat the band. It's an unexpected dose of rock reality in a lite-rock world.

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## BABY I'M-A WANT YOU (Bread)

Young, sensitive musicians who get beat up in high-school hallways by members of the football team have bands like Bread to thank for the wimpy image. The long string of doughy hits that David Gates & Co. put together helped cement the perception of musician-as-wuss, but the band's mastery of their gentle craft is undeniable, and their talent in the genre is tough to top. Five bars comprise the entire solo in "Baby I'm-A Want You," and in that short space we hear a subdued, melodic line that just as easily could have been laid down by George Harrison (as in "Something") or Eric Clapton ("Wonderful Tonight"). Still, would you ever send a drink over to someone and have the nerve to say, "Baby, I'm-a want you"?

A D/A

1/2

H

7 7 7 7 9 7

9 9 7 9 7 9 7 9 11 9 11

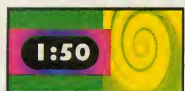
\*Tune down 1/2 step.

Amaj7 D Full A/C# Bm

sl. P H H H H

(11) 9 12 10 11 9 11 9 7 9 (9) 7 9 7 9 7 9 7 5 7

sl. P H H H



## SUNDOWN (Red Shea)

His name really says it all, but Gordon Lightfoot never claimed to be too heavy. He was a Canadian folkie who had hits with "Sundown," "The Wreck Of The Edmund Fitzgerald" and "If You Could Read My Mind," among others. Lightfoot's longtime guitarist, Red Shea, was fleet of finger and endowed Lightfoot's easy-listening songs with tasteful guitar lines, often tapping into styles far beyond folk to put together a good part. As Lightfoot murmurs through the lyrics, this simple, bluesy line creeps down the back stairs of the song, rescuing it from blandness and boredom.

F#

H

1/2

1/2

1/2

1/2

1/2

1/2

1/2

11 14 11 14 11 11 14 11 14 11 11 14 11 14 11 11 14 11

H

That's all we have room for this month, but there's an inexhaustible reserve of lame songs out there. If there's any good guitar hiding in the grooves, we'll dig it out.





***Hey, Joe—whatcha***



by Jon Chappell

# THE SATRIANI UPDATE

- G3 LIVE ALBUM
- G3 LIVE VIDEO
- NEW G3 LINEUP
- SATCH'S NEW ALBUM

*It seems Joe Satriani, ring-leader of the historical G3 tour, doesn't know when to quit.*

After the conclusion of his highly successful traveling guitar summit a few scant months ago, Satch sat down and produced the live G3 album, culling the best Steve Vai, Eric Johnson, and Joe Satriani performances from the tour and mixing them down. He's also producing a live video of the tour's stop in Minneapolis. Now he's set to work organizing the next tour, due to begin in late summer. The personnel will change, as will the songs, and there's plenty of planning to be done to ensure the success of the sophomore effort. Joe's been upgrading his web site to include live chat, and he's launching his own online magazine, called *CyberSatch* ([www.satriani.com](http://www.satriani.com)). If that weren't enough, Satch is in the middle of recording a new album of his own, due to be released by the fall.

Does this guy ever sleep? "I just hit a really creative time in my life after coming off the tour," says Satriani, from his home in San Francisco. "I didn't have to worry about any of the sonic part of it—I just concerned myself with writing music. The ideas just flowed." Satriani's juices are flowing in many directions these days, helping him lubricate the wheels of his productivity speed-machine. We caught him in a rare moment when he could idle long enough to talk to us about his latest goings-on.

*done for us lately?*



*Is the live G3 album completely finished?*

We're waiting for approval from Steve and Eric on cover photos, but yes, it's finally done. Now we're on to mixing the live video.

*Was the recording taken from just one night?*

For the Joe Satriani Band it was. It was in Chicago, at the Aragon Ballroom. The jams were also taken from that same night. As far as the other guys, I think they centered on Chicago too, although they may have taken cuts from one of the other nights. We were there for four performances. But the video is taken entirely from the Minneapolis show.

*So audiences will get two completely different performances?*

Sure. I mean why buy the video if you have the CD, and, vice-versa? Plus they're remarkably different performances.

*You would expect any two shows to be different in some way, but how are these so completely different?*

The most obvious aspect is the improv—those went in completely different directions. But as far as the two shows themselves, Chicago was just a rocking, electrifying experience; the audience was really energetic. Minneapolis was more of an upscale, sit-down-type theater. It brought out a different performance.

*What if you'd videotaped the Chicago show?*

Well, that would have changed it. It's like that physics principle: You can't observe something without changing it. I'm very happy we didn't film it, just because of the oneness we achieved with the audience. I just wouldn't want to do anything to alter that experience in any way. Billy Gibbons walked up to me before the show and wished me luck, our soundman had returned from having a baby, the audience was screaming—it all just clicked.

*Did all three of you agree on which jam songs to pick?*

Yes, which is very unusual. I mean, for us to agree on anything is hard [laughs]. That's

the biggest task my management and I faced with this tour—getting people to agree. The second time around is the proof that we did that successfully. Anyone can do it once, but to get the combination of repeaters plus new talent shows that we can agree and make it happen.

*Who's on the second tour?*

Steve Vai, Robert Fripp, Kenny Wayne Shepherd, and myself. That's a good example of how we're branching out. We've pulled in players from the opposite ends of the spectrum: a young blues player and someone I don't know how to describe except to say that he's a master of the electric guitar and an innovator in rock music.

*Will Shepherd be the opening act then?*

Well, the weird thing is when we contacted Robert Fripp, he was very excited about joining, but he specified that he wanted to open. We said, "Sure, great, anything you want." I got tell you, I don't know what's gonna happen in the jam when it's me, Kenny, Steve, and Robert Fripp, but I know I want him on my side so I can watch him and hear what he's doing [laughs].

*Seeing that you and Vai are returning as two of the main acts, the obvious question is why not Eric Johnson?*

I'm going defer to Eric on that one, except to say that Eric Johnson remains a mystery to me both in what he does and by his immense musical talent. There are times on the live CD where he would amaze me and I listen in wonder. But Steve and I are in synch because we have sort of the same agenda, even though we write different music. It's just easier for Steve and me to collaborate and get on the same stage. Eric is an amazing guitar player, but an enigma, wrapped up in a puzzle.

*How have you found time to write a new album?*

I guess it's because I've been through times where I don't have time to write at all and I wake up nervous, wondering where

the next song is going to come from. But in the last month I've just pumped out a lot of music, and I did it in a different way. I didn't turn on the tape recorder at all; I just put music paper in front of me and sat down at it with my guitar. I didn't worry about how it was going to sound at all. I didn't worry about the drum machine or the sequences or whether I was going to record it in four tracks or eight tracks—any of those demo things.

*Will any of this new material make the new tour?*

That's a good question. In one sense a G3 tour is the worst place to play new material that won't be out for six months, but at the same time, you want to play new material for people; that's why you do it, and that's where your mind has been for the last six weeks—not in the old catalog.

*There was obviously so much good about the first G3 tour, but what was not so good and what are you changing the second time around?*

We're getting better buses, that's a definite [laughs]. We're bringing back the same crew, and I'm keeping the same rig. Steve and I have agreed to change the jam songs. We don't know what they'll be, but we'll have Robert and Kenny's input on that. Those are some changes, anyway. The only thing about the last tour that was always a difficulty was the volume in the jams. It was very hard for the guests—in this case, Eric and Steve—to walk in cold to a band that was already pumped. So volume became a problem. It's only natural when you're in that situation. I know exactly what it's like because I've been there. You can't adjust immediately to the new situation, and the only way to hold your own is with volume—to be just a little bit louder. And at times it became unmanageable. We couldn't hear each other. So we're going to watch that, but we'll figure it all out. ☒

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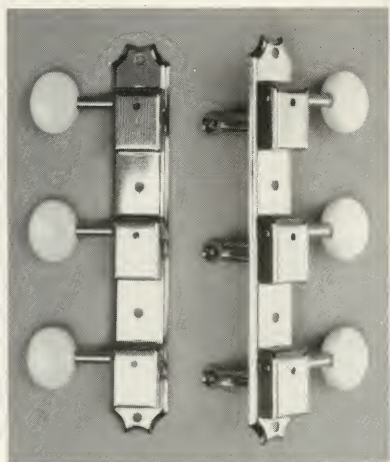
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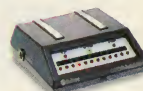


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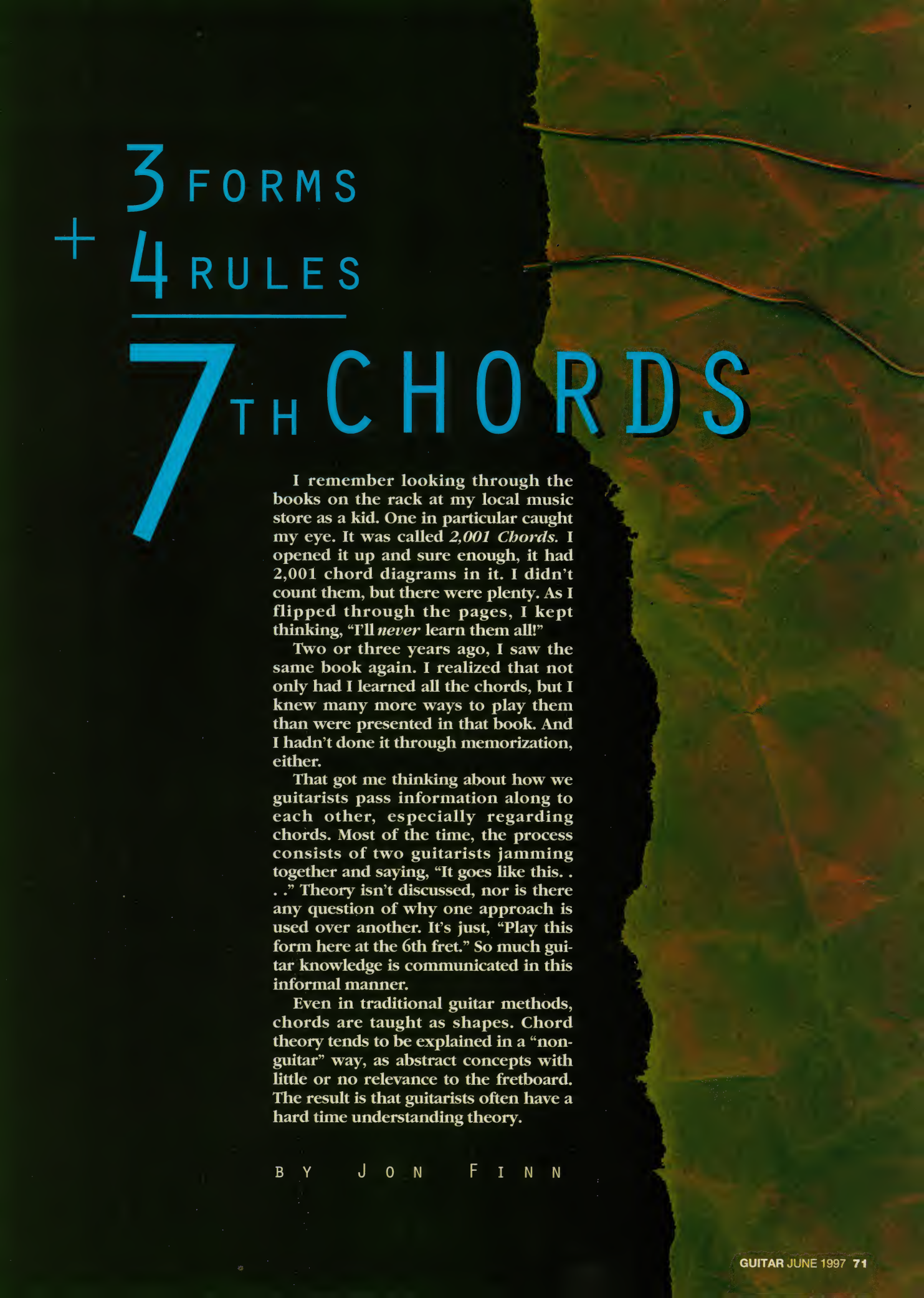
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ILLUSTRATION BY GARY PLANAMENITO





# 3 FORMS + 4 RULES --- 7<sup>TH</sup> CHORDS

I remember looking through the books on the rack at my local music store as a kid. One in particular caught my eye. It was called *2,001 Chords*. I opened it up and sure enough, it had 2,001 chord diagrams in it. I didn't count them, but there were plenty. As I flipped through the pages, I kept thinking, "I'll *never* learn them all!"

Two or three years ago, I saw the same book again. I realized that not only had I learned all the chords, but I knew many more ways to play them than were presented in that book. And I hadn't done it through memorization, either.

That got me thinking about how we guitarists pass information along to each other, especially regarding chords. Most of the time, the process consists of two guitarists jamming together and saying, "It goes like this. . . ." Theory isn't discussed, nor is there any question of why one approach is used over another. It's just, "Play this form here at the 6th fret." So much guitar knowledge is communicated in this informal manner.

Even in traditional guitar methods, chords are taught as shapes. Chord theory tends to be explained in a "non-guitar" way, as abstract concepts with little or no relevance to the fretboard. The result is that guitarists often have a hard time understanding theory.

B Y J O N F I N N

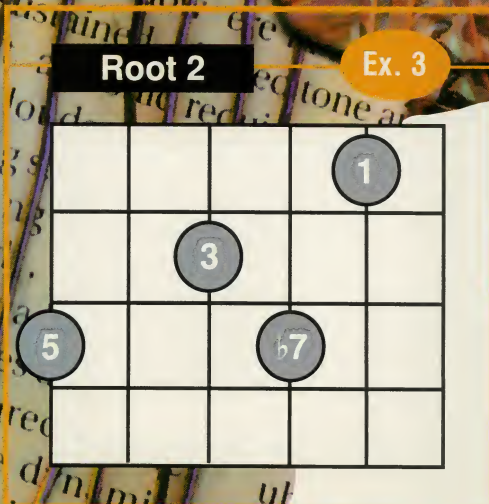
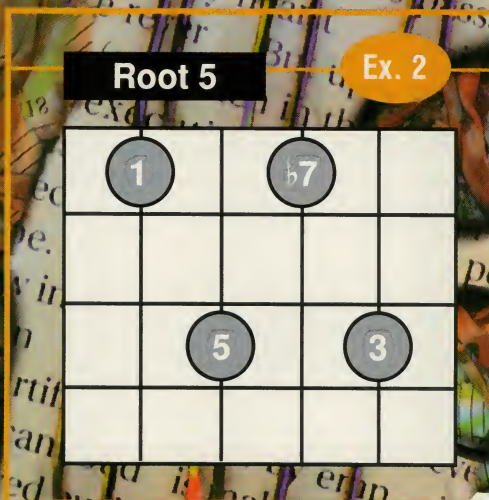
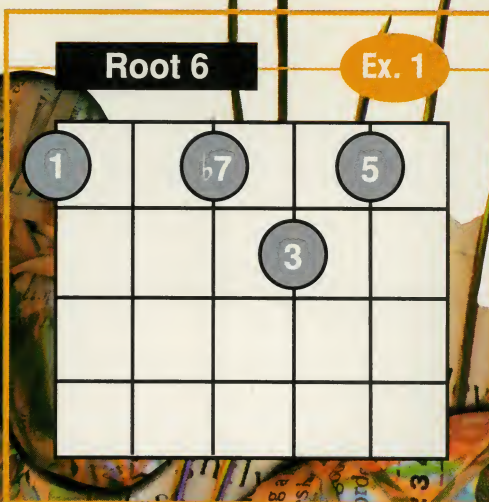


This month we'll explore how to play three fingerings of any 7th chord—you know, minor 7th, major 7 $\flat$ 5, all those types of 7th chords. This method applies to anything called “something 7th,” and involves nothing more than memorizing three chord shapes and four rules (which, coincidentally, adds up to seven). Along the way, I hope to demystify those cryptic chord symbols found on lead sheets, which look more like algebra than music.

## The Shapes

For this article we'll limit ourselves to three shapes. There are many more possibilities, of course, but you'll be surprised how much you can get from just these three. Staying consistent with the terminology used in William G. Leavitt's *Modern Method For Guitar* series (Bill was my teacher), we'll call the first one “root 6.” That means the root of the chord, which gives the chord its name, is located on the 6th (low E) string (see Example 1).

This bears a strong resemblance to a 7th-chord barre form you may already know. There are two differences, though: You play one string per finger instead of bar-



ring, and no notes in the chord are doubled. Be careful not to play the 5th string or the 1st string. Good muting technique comes in handy here. Be sure to memorize the chord degrees (root, 3rd, 5th, 7th) on each string. This is important, as we'll see in the subsequent steps.

In the next fingering (Example 2), the root is found on the 5th (A) string. In some cases it can be played as a barre chord (especially in the upper frets).

In others, one finger per string works best. There is no strict rule except what sounds and feels best in a given situation. Be sure to mute the 1st and 6th strings.

I like to think of this next one (Example 3) as the “Beatles 7th-chord form.” To see what I mean, play this form at the 5th fret, strum away, and tell me it doesn't remind you of “I Saw Her Standing There.”

If it doesn't, you're too young. Ask your parents.

If you're taking the time to memorize the chord degrees, you'll start to notice that among the three forms, the order of the degrees gets juggled quite a bit with respect to string number. That is exactly why things can get a bit tricky. Just make a mental note of where each chord degree falls in each of the forms. In Example 3, the root is found on the 2nd (B) string. Hence, “root 2.”

By moving some of the notes around in these chord forms, you get different chord qualities. For example, if you slide the 3rd down one fret, you'll have a minor 7th chord. Before getting into the nitty-gritty of music theory, experiment freely. Creative accidents are always good.



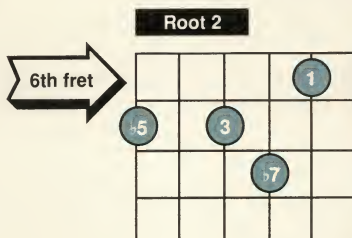
Rule #1  
5th is flatted

Rule #2  
7th is flatted

Chord Formula: 1 3  $\flat$ 5  $\flat$ 7

**F7 $\flat$ 5**

Rule #3  
3rd is natural



Ex. 4

## The Rules

Chord symbols are more logical than they first appear. They follow four basic rules:

### 1) Unless told otherwise by the chord symbol, the 5th is natural

In other words, Dm7, C7, and Fmaj7 all have unaltered 5ths, but "G7 $\flat$ 5" is your clue to flat the 5th. When you see "aug" or "+" it's an indication to raise the 5th one half-step (one fret), as in E+ or F $\sharp$ aug.

### 2) "7" means $\flat$ 7

Unless you are told otherwise, always assume the 7th is flat (a  $\flat$ 7 is a half-step lower than the "normal," or unaltered, 7th degree of the major scale). These chords are also referred to

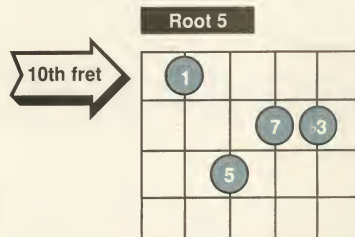
Rule #1  
5th is natural

**Gm maj7**

Rule #3  
3rd is flatted

Rule #4  
7th is natural

Chord Formula: 1  $\flat$ 3 5 7



Ex. 5

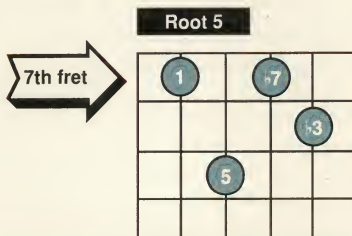
Rule #1  
5th is natural

Rule #2  
7th is flatted

Chord Formula: 1  $\flat$ 3 5  $\flat$ 7

**Em7**

Rule #3  
3rd is flat



Ex. 6

as "dominant 7" chords. So when you see G7, it has an F $\flat$  in it, since F $\flat$  is the 7th degree of the G scale.

### 3) "min" or "m" means to flat the 3rd

If you don't see either of these, the 3rd is natural. The 3rd is what determines whether a chord is in the major or minor family, and when it's lowered, it's minor.

### 4) "maj" refers only to the 7th

It doesn't mean it's a major chord. It's only telling you the 7th is not flatted, as in Fmaj11 or Dmaj7.

Good information is worth repeating. To memorize these rules, let's work through a few examples to see how the four rules apply.

Examples 4 through 7 show how the four different rules apply using actual chord sym-

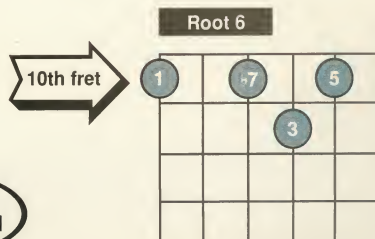
Rule #2  
7th is flatted

**D7**

Rule #3  
3rd is natural

Rule #1  
5th is natural

Chord Formula: 1 3 5  $\flat$ 7



Ex. 7



## Oscillate In Magnitude, Diminutive Fusion-Bonded Mass Of Hydrogen Atoms

*Fine*

Cmaj7 Fmaj7 Cmaj7 Em7b5 Fmaj7 F7 Em7 B7b5 Dm7 Bb7b5 C#m7b5 Dm7b5 G7 Cmaj7

1 1 8 6 10 10 8 6 6 5 5 3 3 1  
2 2 9 7 9 10 7 4 4 4 4 3 4 4  
3 1 8 7 8 0 7 7 5 6 4 4 3 3

Root: ② ⑥ ⑥ ⑤ ⑤ ⑤ ⑤ ⑥ ⑤ ⑥ ⑤ ② ⑥ ②

*D.C. al Fine*

Em7 Ebmaj7 Dm7 Dbmaj7 Cmaj7 Em7 Dm7 Em7 Ebmaj7 Dm7 Dbmaj7 Cmaj7 Em7 Dm7

8 8 6 6 5 5 3 8 8 6 6 5 5 3  
7 7 4 4 3 2 5 7 7 4 4 3 2 5  
5 5 4 4 3 2 5 5 5 5 4 3 2 5

⑤ ⑤ ⑤ ⑤ ⑤ ② ② ⑤ ⑤ ⑤ ⑤ ⑤ ② ②

bols. You should be able to build chords from the root up, listing each of the degrees and alterations (if any). Then start over, concentrating on the names of the pitches. For example, F7b5 and D7b5 will have the same formula but different pitches.

When using the four rules, the basic idea is to be able to look at a chord symbol, know what it means, and be able to construct the chord fingering. It's a system that requires less memorization but more thinking.


Think more about where the notes are on the fretboard, and less about which finger you use to play the note. If you find yourself doing a lot of "finger juggling" to follow the rules and fulfill the requirements of the chord symbol, you're probably on the right track. It means you're thinking about the individual notes and not falling back on comfortable shapes.

### Oscillate in Magnitude, Diminutive Fusion-Bonded Mass of Hydrogen Atoms (Twinkle, Twinkle Little Star)

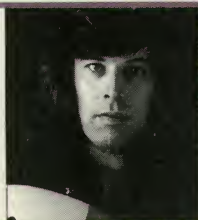
Above is an exercise to help build a tolerance for the three 7th-chord forms we've studied. Admittedly, this piece is harder to play than what most situations will require. It's designed that way deliberately so that if you master it, you'll be "over-trained" when encountering situations that require more reasonable uses of 7th chords.

Each melody note of "Oscillate" is a new chord. The chord symbols (and chord-form types) are shown. Study them. As you play the piece, try to put as little silence as possible between each chord. This is known as playing *legato*. Practice switching from one chord to the next in the smoothest possible manner. Pay close attention to which strings should be muted. Make sure all the fingered notes in each chord are sounding. Also, listen for the

balance between the notes within each chord. Part of the charm of this piece is how the chord tones interact underneath the melody. There is a lot of chromaticism and smooth voice leading.

Scare your friends by telling them you spent three months perfecting "Twinkle, Twinkle Little Star." Then amaze them by playing this version. While they may suggest you have a bit too much time on your hands, you'll be the one that knows all those chords. 

While the pre-production process has finally begun for Jon's next solo record, he is still looking for a label deal. He's pretty sure that his haircut is holding him back.





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# TIME ON THE DIME

I write this month's column from 30,000 feet in the air, as I am heading to Europe with my band for a three-week tour. We begin in Copenhagen, Denmark, and will work our way down through Germany, Belgium, and the Netherlands. I feel very fortunate to have the opportunity to play my own music for the next 18 gigs. Besides being the most challenging thing I do, it's also the most therapeutic. That first note onstage in a responsive room washes away all those tedious hours of being a worker-bee sideman (like those days when the bass player and drummer are out in the lounge drinking coffee and making phone calls, and the producer says, "Just one or two more guitar overdubs before we move on to the next song").

But on a few sessions last week, I

was not only that worker-bee sideman, but that slave-driving producer as well. I had taken on a writing (and recording) assignment for a music production library. (Library music is that relentless rock and roll you hear under TV sports shows, or shows like *Hard Copy* and *Extra*. It's even used as source music on sitcoms and dramatic shows.) My gig was to write 10 two-minute rock pieces in various styles ranging from grunge to surf.

Most of you out there who play in bands will probably never need to know how to write a song that is exactly two minutes long, but you may find the assignment interesting. It's also the same formula they use to make a jingle time out to exactly 60 seconds. It's the same formula film composers use to make the whole orchestra hit a triple *forte* stab when

the bad guy jumps out from under the stairs.

It works like this: As you begin formulating the musical idea that will become your main groove or melody, you select a tempo. A metronome will do, but I use an Alesis SR-16 drum machine because the 50 preset patterns are fun to play with. Once you come up with the optimum tempo for your song, you divide 60 by your tempo. This gives you your beat length in seconds—the actual length of each beat.

Let's say my tempo is 106. I divide 60 by 106 and come up with a beat length of .566 seconds, or a little more than half a second. Now, since my assignment was to write a two-minute song, I divide 120 seconds (two minutes) by .566. This figure will be the number of beats in a two-minute song at mm=106 tempo. The number is 212, which we then divide by four (since we're in 4/4 time) to find the number of bars in the tune. We get 53 bars—an odd number, but

**"Hoe-Down Diddley"** Carl Verheyen

Rock ♩ = 106

**[A]** G F G Em D C G

**[B]** D Em D Cadd2 D Em D A/C# Am G/B C C#° D **To Coda**

**[A]** G F G Em D C G

(Bass):

**[C]** (Drums play time) N.C. 1. C G/B Am

2. G G/F# C/E C/E C/D C G/B G/A D/F# **[D]** G F G **Play 3 times**  
Drums groove  
Piano solo

(Bass):

D.S. al Coda  
Play 4 times **[E]** G F G G# A G A **Guitar solo**  
Drums groove

**Coda** G F G Em D C **Drums fill** G



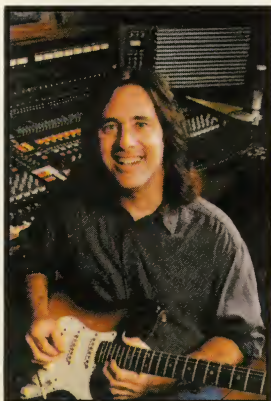
there are many musical solutions: a one-bar drum fill at the top, a five- or seven-bar bridge. In my case, I subtracted a measure from the piano solo.

Knowing that the entire song needs to be 53 bars (including reverb ringout), I simply map it out and work backwards. Since the A section repeats, I've got eight bars at the top. The B section is a five-bar phrase, bringing me to 13 bars. I keep adding up the measures right through the guitar solo at letter E. That brings me to 45 bars, so I D.S. (repeat back to the sign) to pick up another five bars before taking the three-bar coda. Exactly 53 bars. I leave a technical note on the track sheet that the reverb is to last three beats and be "off on one" of the next bar.

To get a 30-second version of this song I would divide 30 by .566 and get 53. This is the number of beats in a 30-second song at our 106 tempo. Divide that by four and I get 13.25, which is 13 bars and one quarter note. Now I work backwards to bring the essential vibe of the song off in 13 1/4 bars. I could start with a bar of drums and play four bars of the A section, then play letter B and take the coda. That gives me 13 bars but I'll need one extra quarter note, so I'll extend the 'verb out to beat 2 of bar 14 at the end.

It's as simple as that. When a film composer scores a dramatic scene, he uses the formula not only for determining the length of the cue, but also to nail the "hit points" in the scene. And the jingle guys use it to make a 60-, 30- or 15-second version of their "McDonalds" song. (That's why they always drop a bar out of a song you've heard all your life, like Aretha Franklin's "Respect.")

But the most important thing about composition is the residuals. I get paid a "sync" fee and a BMI residual every time this song is used on TV. I call it "horizontal money"—the bread you make while you're sleeping. Or, in my case, while I'm on the other side of the world saying "Hello, Berlin, it's good to be back!"



Carl Verheyen has played on over 100 TV shows, dozens of movie soundtracks, and thousands of commercials. In addition to his studio and sideman work, he has performed with a variety of artists, and has released his third solo album, *Slang Justice*. He lives in Studio City, California.

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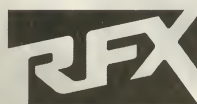
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# SPIT HAPPENS

**A**s we came to the end of our second song, I watched the entire PA and lighting tower buckle and fall into the crowd as if in slow motion. There were at least 60 guys who had climbed up to get a better view, and now they were leaping into the rows of innocent people below to break their fall. Within a few seconds, there was a huge jet of sparks as the high-voltage power lines near the collapsing framework were cut and shorted. I held my breath waiting to see if our light and sound guys would make it out of there without being burned or electrocuted. By the light of the melting and arcing copper wiring, I saw only one of them get out for sure.

This was a jammed Deep Purple stadium show in the country of Chile, and we were told that it is just a sign of excitement when people throw various items onstage like shirts, hats, banners, other unidentified and perhaps previously worn garments, and coins. At this point the lights were out everywhere and vocalist Ian Gillan was saying over the microphone that everybody should stay still and be quiet. But the main sound system was out and all that was working was the monitor system. In the darkness and confusion, the pieces of gear and rigging being thrown around couldn't be identified. We were ushered back to the dressing room.

We were told to leave until facts were gathered about injuries and the possibilities of hooking up some kind of sound-mixing capability. The band was not too excited about leaving, and we decided that waiting around wouldn't be too bad of an idea. After seeing the sound and light boards smashed, and covered with twisted metal, we were relieved to see that our guys Alan and Pat were okay, though Pat was looking bloody from a cut. Finally, we relaxed when we heard that nobody was killed or critically injured and the crowd was staying in control. Maybe we could still save the show.

The stadium was still full. The sound and light boards were dead, so we ran the PA off the monitor mix, wired a bank of lights, and went back on.

The place went completely bonkers with this kind of violent mosh pit in full force near the front of the stage. There was so much pent-up energy and angst from this disaster that some of these

guys were getting too weird. Security was spending all their time throwing water at these people being trapped and crushed at the front of the stage. Any females or couples had long since abandoned this war zone in front of us. As I bent down to beg a security man to stop this brain-dead guy from spitting at the band, he asked me for a guitar pick and did nothing else. If you are like me, having someone spit at you is a huge insult, right? Apparently in Chile it is expected, somewhat tolerated, and even construed as a twisted, aggressive form of approval. This is the explanation that dozens of people gave me after the show. I'm not making this up!

Anyway, imagine playing a solo with your eyes closed and suddenly your face is splattered with someone else's spit. Nice mental picture, eh? My eyes popped open and I motioned to the group in front of me to point to who did it. They just smiled and asked for picks. Ian, who had been in the exact same situation years before, walked over and wiped my face with a towel without missing a beat. Now, I, the spittee, had unwittingly given the spitter my approval to continue his target practice by showing my animated reaction.

By now we'd had the equivalent of a major garage sale worth of clothing thrown up onstage, the security staff in front of us thought that their only job was to grab guitar picks, the lights that had been hard-wired on full brightness were smelling kind of funny, Robert the monitor man was so busy that changing the monitor mix seemed like an inappropriate request, and Ian was starting to slide around on the saliva-soaked stage. I began a mantra in my head: "I'm a professional, I'm going to finish this gig. . . ." The spit snipers fired literally every time I momentarily got back into the music and closed my eyes. Luckily, there were no more hits above the neck; in fact, very few hits at this point.

At the end of the last encore, there was a breakthrough in the case: I, the spittee, made brief eye contact with the spitter. He gave the unmistakable gesture that he was proud of his work and would like to make more meaningful contact. As the smoke poured from each of my ears, I pictured an airline cockpit checklist: *Logic? "Off." Reasoning ability? "Bypassed." Adrenaline? "High pressure boost posi-*

*tion." Tunnel vision? "100 percent." Brain temperature? "150 percent overload! Abort! Abort!"*

I heard my guitar hit the stage after the last note and suddenly I was down in the pit heading for my new friend. As my left hand was in motion and just a few inches away from showing my appreciation, the comatose security guys suddenly found something to do. With both of my arms immobilized, someone, presumably my new friend, had a hold of my neck in an unfriendly way. Someone stole a precious moment from our African trip that I was wearing on a necklace. Then I was traveling backwards, writhing in an attempt to break loose, but most definitely traveling backwards and up towards the stage. The crowd had been roaring the whole time as the band took their bows. They roared a bit more for me—the guy who looked like he was going into the crowd to shake hands and give away picks. The first wave of embarrassment hit me as I realized tens of thousands of people had a great time—including the spitters. I actually finished the gig, and except for a few guys in front, the crowd thought I was warmly thanking them by jumping down. I felt like a real politician (getting credit for something unintended), but I made no more embarrassing moves and headed offstage to drench my face with disinfectant.

They told me that the main spitter got chased out of the stadium by the guys in front. Soon after, we played one of the best shows ever in another packed venue, and this time there were absolutely no problems or conflicts. Life on the road is as good as I can imagine.

This month's "Open Ears" is dedicated to those innocent people who got knocked down. I hope you get a laugh from reading about my slapstick adventure onstage, and thank God there were no serious injuries to any of you. ☞



Steve Morse is one of the busiest guitarists in the industry. He records and performs with the Steve Morse Band, pursues various solo projects, and still has time to be the lead guitarist in Deep Purple.



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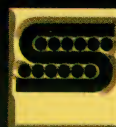
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# TABLATURE EXPLANATION

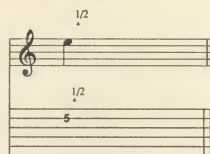
**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E			0
2nd string - B		10	0
3rd string - G		9	1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret      2nd string, 10th fret and 3rd string, 9th fret played together      an open E chord

## Definitions for Special Guitar Notation

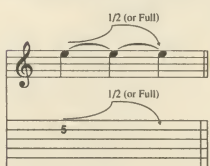
**BEND:** Strike the note and bend up ½ step (one fret).



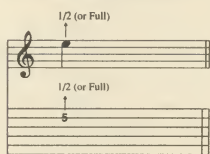
**BEND:** Strike the note and bend up a whole step (two frets).



**BEND AND RELEASE:** Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



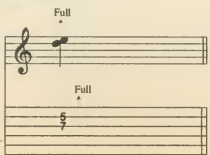
**PRE-BEND:** Bend the note up ½ (or whole) step, then strike it.



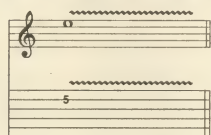
**PRE-BEND AND RELEASE:** Bend the note up ½ (or whole) step, strike it and release the bend back to the original note.



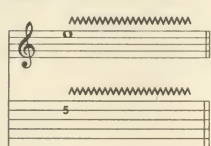
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



**VIBRATO:** Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



**WIDE OR EXAGGERATED VIBRATO:** Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



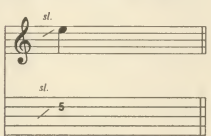
**SLIDE:** Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



**SLIDE:** Same as above, except the second note is struck.



**SLIDE:** Slide up to the note indicated from a few frets below.



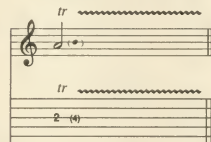
**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



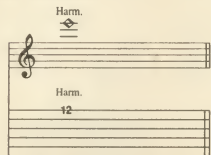
**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



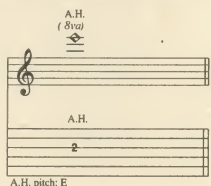
**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



**NATURAL HARMONIC:** With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



**ARTIFICIAL HARMONIC:** Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



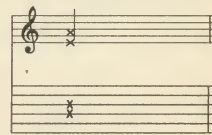
**TREMOLO BAR:** Drop the note by the number of steps indicated, then return to original pitch.



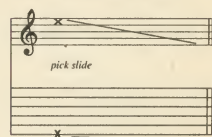
**PALM MUTE:** With the right hand, partially mute the note by lightly touching the string just before the bridge.



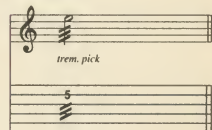
**MUFFLED STRINGS:** Lay the left hand across the strings without depressing them to the fret-board; strike the strings with the right hand, producing a percussive sound.



**PICK SLIDE:** Rub the pick edge down the length of the string to produce a scratchy sound.



**TREMOLO PICKING:** Pick the note as rapidly and continuously as possible.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**SINGLE-NOTE RHYTHM SLASHES:** The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.





# Performance Notes ■ b y J o n C h a p p e l l ■

## Sign Of The Times

Queensryche's Michael Wilton and Chris DeGarmo kick off this arena-rock number by playing thickly distorted guitars in perfect unison. After a brief statement of power chords offset against single notes, they settle into Rhythm Figure 1—a set of four staccato 16th-note strums played five times, separated by an eighth rest. This has the effect of placing the figures in a rotation where each begins on a different part of the beat. In this case, that results in the groups starting at beats 1, 2½, 4, 1½, and 3 over two bars. That singer Geoff Tate can put forth a cohesive melody over this aggressive syncopation is a testament to the band's talent for making the complex seem effortless.

The bridge is unusual in that the electric guitars drop out completely and leave the groove entirely in the hands of a six- and 12-string acoustic. The six-string plays chord forms in eighth- and 16th-note divisions while the 12-string plays a looser, more arpeggiated part. Notice that none of the drive or forward motion is lost just because the distorted, power-chord-playing electrics are absent. An electric does come back in halfway through the bridge, but only to add a singing line in counterpoint to Tate's pleading vocal.

DeGarmo's solo (1:20) is based in 15th-position G pentatonic minor (G B♭ C D F). The chord progression goes from G5 to B♭5 to A5 to A♭5, but DeGarmo makes little effort to accommodate the out-of-key chords A5 and A♭5, at least harmonically. This is obviously not out of ignorance (for DeGarmo is a thoughtful and studied player) but out of a choice to place a harmonically stationary line against a changing progression. Especially effective is the gesture in bars 6-8 where DeGarmo defiantly pits a bending B♭ against three chromatically moving chords, B5, A5, and A♭5. He effects the same discordance with his repeated gesture in the slide guitar part in the following chorus.

## One Headlight

This song begins with a gentle arpeggio treated with moderately deep amp tremolo. If your amp doesn't have this feature, investigate getting an outboard trem pedal, as it's an important vintage-sounding effect and can't be emulated successfully with choruses and such. As a mildly distorted guitar creeps in with palm-muted gallop figures, the lead guitar (without the trem) plays clean-tone lead fills. These warmly overdriven fills continue in the verses.

Perhaps the most striking guitar sound comes in the form of the open-G-tuned Dobro (D G D G B D, low to high). Its first appearance is four bars before the first chorus (1:12). Other than reverb and a distant presence, the sound is just the normal tone of the Dobro, but it adds an entirely different

guitaristic color. The part stays fairly static, hitting long tones in the first bar and then restricting itself to chord tones for the rest of the passage.

The chorus finds the guitars in full strength, with a heavily distorted guitar (Guitar IV) playing sustained chords. The gentle lead recurs, drawing us back into the second verse. Here, guitar activity in the clean guitars picks up, as Guitar I continues to fill while Guitar V, a clean electric with echo, plays high, distant sustained notes.

At 2:54 we're treated to the Dobro again as it plays the eight-bar solo leading to the third verse. The opening phrase is a classic Dobro line in that it connects three long notes without re-articulating. Note how the Dobro usually supplies the 3rd of the chord tones in the rhythm part indicated above it: B in the G5 chord, F♯ in the D5, and D in the B5. Both Dobro and Guitar I get to strut their stuff in the outro, which is great, but the real musicality comes in the verse fills and passages connecting the different song sections.

## I Will Survive

This was originally a hit for Gloria Gaynor in the '70s and is still played by wedding bands as the archetypal disco song. It's given a rather different treatment here by Cake, whose lead singer John McCrea drones out the vocals in a back-phrased monotone. But the song has something catchy about it, and while the guitar parts are not the stuff of woodsheds, there remains some inventive work in this interpretation.

First, a little theory. The chord progression here is a romp through the circle of 5ths. A to D is V-I progression, as is D to G, and so on. The song goes from A all the way back to E in V-I movements. As such, it makes a great progression for practicing modes, arpeggios, and other theory-oriented approaches. Guitarist Greg Brown begins his solo in 5th position, playing out of A pentatonic minor (A C D E G). He throws in a B, which, though not part of the pentatonic scale, is part of the G chord above. He outlines the G chord by playing a back-and-forth motif of B and D in bar 3. He acknowledges the B5 in bar 6 the same way by nailing an E♭, which is the enharmonic equivalent of D♯, the major 3rd of B major. The second part of Brown's solo is played almost entirely in 6ths. The presence of F♯ in the A minor section yields Dorian sound.

## The Shortest Straw

This song begins with a root-fifth chord progression played rubato, or free of strict rhythm, for eight bars. To play this correctly, the band must feel the "implied" groove as a whole, with visual cueing if necessary. After Rhythm Figure 2 is played twice, the song goes into double-time, although the music is

written here in half-time to facilitate reading. At Rhythm Figure 6, the song returns to the original groove, as root-fifth chords are combined with single-note lines, a staple of Metallica's music. The basic tonality here is E Phrygian (E F G A B C D).

At 3:46 Riff A enters (again, played against a double-time drum beat) and is primarily based on E Aeolian (E F♯ G A B C D), but the first note in each bar ascends chromatically to follow the chord movement.


Kirk Hammett starts his guitar solo with heavily abused harmonics via the trem bar, moving into a phrase based primarily on E Dorian (E F♯ G A B C♯ D), with the inclusion of C♯. In bars 5 and 6, Kirk utilizes the E Blues scale (E G A B♭ B D) and adds the major second (F♯). Bars 9-11 feature E Aeolian, and in bar 12, E Dorian. Bars 13 and 14 feature a chromatically descending riff based on major 3rds, and bar 15 features a riff which starts in major triads, tritones apart. The triads are E major (E G♯ B) and B♭ major (B♭ D F). The last four bars of the solo are made up of major triads, which outline each chord: F♯ (C♯ A♯ F♯), G (D B G), E/G♯ (E B G♯) and A (E C♯ A). Riff A is then played a whole-step higher than when it first appeared.

—Andy Aledort

## Southern Man

Neil Young's admonishment-in-song of an entire region of the United States' menfolk brought on a storm of controversy when it was released, not the least of which included Lynyrd Skynyrd's musical retort, "Sweet Home Alabama." Whatever your political reactions to the song, you can't deny the power and conviction behind Young's stirring lyrics and forceful guitar playing.

As is typical in the guitar of a Neil Young song, the rhythm parts are of more interest than the leads. The memorable riff in this song comes in the first four bars of the tune, climaxing in bars 3 and 4, where Young hits three chunky quarter notes in a row and nails a held G minor chord on beat 4. He then plays a G-to-A melody beginning on beat 3 of bar 4. That's the essence of the chorus riff, though Young gives it endless variation throughout the song.

The chorus riff is comprised of a descending bassline progression starting on D minor. It goes from a D minor to an Fmaj7/C, then to a B♭. But notice there's no actual B♭ root as played by Neil. You can hear the root descension in your head, but it's not actually played here. Verses 1 and 2 are played more in a block-chord style, with fewer discernible riffs than are contained in the chorus. And though they are extended and occur twice, the solo sections are best left unexamined, except to say that if you love Neil, you accept everything the man has to offer with appreciation—even his lead guitar playing. 

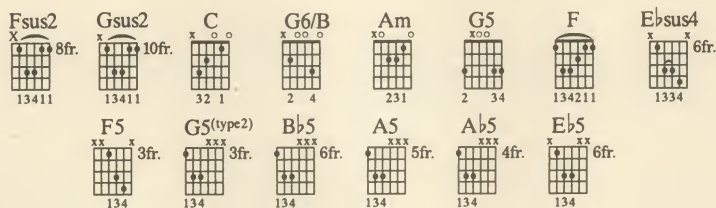


# SIGN OF THE TIMES

As Recorded by Queensrÿche  
(From the album HEAR IN THE NOW FRONTIER/EMI Records)

Transcribed by Jeff Jacobson  
Tablature Explanation page 81

Words and Music by Chris DeGarmo and Geoff Tate



Tune down 1/2 step:

⑥=E♭ ③=G♭  
⑤=A♭ ②=B♭  
④=D♭ ①=E♭

Slow Rock ♩ = 84

Intro

A5 Gtrs. I & II N.C. Csus2 N.C. F5 N.C. F5 A Rhy. Fig. 1 (Gtrs. I & II)

*f* *dist. tone* *P.M.* *P.M.* *sl.*

Gtr. III

*dist. tone* *1/2* *Full* *A* *sl.* *w/Fill 1* *A/G*

(Gtrs. I & II) (end Rhy. Fig. 1)

*let ring* *let ring*

3

Fill 1 (Gtr. IV)

*dist. tone* *w/slide*

3 2



## SIGN OF THE TIMES

1st Verse  
w/Rhy. Fig. 1 (1½ times)

A

A/G

Head-ing for the class - room yes - ter - day, —

(Gtr. III) Fill 2

1/2 Full  
1/2 Full  
6 6 5 8

A

[illegible]

w/Fill 3  
F6/9

N.C.

G5

right. A sign of the times. (end Rhy. Fig. 1A)

let ring ----- 4 P.M. let ring ----- 4 P.M. let ring ----- 4 \*T sim. P.M. ----- 4 P

3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 0 2 2 0 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 1 3 1

\*T = thumb

\*T=thumb

Fill 3 (Gtr. III)

Fill 3 (Gtr. III)

The musical notation for 'Fill 3 (Gtr. III)' is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The melody consists of the following notes: a quarter note B4, an eighth note A4, a quarter note G4, an eighth note F#4, a quarter note E4, an eighth note D4, a quarter note C4, and a half note B3. The final note B3 is marked with a 'sl.' (slide) and a '7' (hammer-on). The notation is followed by a double bar line and a final '7' with a 'sl.' (slide) and a '7' (hammer-on) mark.



A w/Fill 1 A/G



# SIGN OF THE TIMES

Bridge  
Fsus2  
Rhy. Fig. 3A (\*Gtr. VI)

Gsus2

A5 N.C. Csus2

Would some-one please— let me know— how we have

(Gtrs. I & II out)

Rhy. Fig. 3 (\*\*Gtr. V)

mf

let ring

sl.

\*6-stg. acous.  
\*\*12-stg. acous.

(end Rhy. Fig. 3A)

C G6/B Am G5 w/Rhy. Fill 1 F G

spun out of con - trol?— Has the cap - tain let go of the wheel?— (cont. on lower staff)

sl.

Rhy Fill 1 (Gtr. VI)

(cont. in slashes)

P

let ring—

P

let ring—

P



A

Or could we please— try to find— a way— to

Gtr. VI

Fsus2

Gsus2

sl.

Gtr. IV

P.M. P.M. P.M.

w/slide

6 6 7 7 8 5 5 (5)/6 8 (8)

Gtr. V

sl.

sl.

9 10 9 10 8 10 10 12 10 12 12 12

C G6/B Am G5 F Eb/sus4 (Gtr. VI out)

be a bit— more kind?— I see the road— to to - mor - row in the haze.—

A.H. (15ma)

(Gtr. IV out)

A.H.

8 7 5 5 8 8 (8) 6 (6)/9 9 9 9

A.H. pitch: G

(end Rhy. Fig. 3)

(Gtr. V out)

8 0 8 8 0 0 0 0 0 5 5 5 8 8 8 8

9 10 7 9 5 5 4 5 5 5 5 8 8 8 8

10 10 9 7 7 5 5 5 5 5 5 8 8 8 8



SIGN OF THE TIMES

Gtrs. I & II F5

Gtr. III

Guitar Solo

G5 G5 (type 2) Bb5 A5

f 8va Full Full Full loco p

f

Full P Full Full P

10 10 10 15 17 15 15 10 10 10 10 10 15 (15) 16 15 17 15 17 15 17 15 15 17 15

Gtr. IV

w/slide

2 7 8 7 6 (6) 2 2

Ab5 G5 G5 (type 2)

P P P 1/2 P 8va Full Full Full 1/2

P P P 1/2 P P Full Full 1/2

16 15 16 15 16 15 15 16 15 15 16 15 16 18 18 18 18 18 15

5 (5) 1 (1) 0 12 5 3 0



## SIGN OF THE TIMES

3rd Verse  
w/Rhy. Fig. 1 (1½ times)  
A

G5

◇

On the Sen-ate floor— they con - gre - gate.

Full Full Full Full Full

3

15

15

sl.

sl.

0 0 4 4 3 2 1



SIGN OF THE TIMES

A/G                      A

Man - y pock - ets lined\_ with green from those -

Gtr. III

1/2      Full      sl.

5   6   6   5   8   (8)   8   (8)   2

w/Rhy. Fig. 1A                      G5

be - hind\_ the scenes. Yeah, they take the bribe.\_  
(Bribe\_ waits on\_ the side.)\_

(Gtr. III tacet)  
Gtr. IV

w/slide

12   12   12   13   (13)   12   (12)

F6/9                      N.C.                      Chorus w/Rhy. Fig. 2 (3 times)                      A5                      N.C.                      Csus2                      N.C.

A sign of the times.\_                      Sign of the times.\_

(Gtr. IV tacet)  
Gtr. III 1/2

(Gtr. III out)

w/o slide

1/2

4   4   3



## SIGN OF THE TIMES

A5 N.C. Csus2 N.C. A5 N.C. Csus2 N.C.

— A sign of the times.— Sign of the times.—

Gtr. IV

w/slide

12 — 0 / 5 — (5) 4 0 12 — 0 / 5 — 0 12 — 0 / 4 — 0 12 — 0 / 2

w/Rhy. Fill 2  
 A5

Bridge  
 \*w/Rhy. Figs. 3 & 3A  
 (Gtr. IV tacet)  
 Fsus2

Gsus2

Would some - one please — let me know — how we have

(2) 3 2 5 2

\*Both gtrs. w/slight variations ad lib

w/Rhy. Fill 1

C G6/B Am G5 F G

spun out of con - trol? \_\_\_\_\_ Has the cap - tain let go of the wheel?

[illegible]



# SIGN OF THE TIMES

A

w/Rhy. Fig. 3A  
Fsus2

Gsus2

Or could we please — try to find — a way — to

Gtr. IV

\*Harm. (8va)

w/slide

P.M. P.M. P.M.

\*Harm.

6 6 7 7 7 5 5 (5) 6 6 8

\*w/o slide

be a bit — more kind — I see the road.

C G6/B Am G5

(Gtrs. V & VI out) F5

w/Fill 5

G5 (type 2) Bb5 A5

Gtrs. I & II

f

8 7 5 5 5 5/8 6 6 8 (8)

Fill 5 (Gtr. III)

w/slide

10 12

AAA

vib. w/slide

AAA

10 12 (5) 12 12 (5) 12 12 (5) 12 12 (5) 12 12 12 12 0 0



# SIGN OF THE TIMES

**A $\flat$ 5** **G5 (type 2)**

5 (5) 1 (1) 6 5 4 (4) 0 16 4 2 0

**F5** **E $\flat$ 5**

3 3 3 3 1 1 0 6 6 6 6 6 6 6 5

**Freely** **G5**

*dim.* (Gtr. IV out) \*Gtr. VII *accel.* *a tempo*

6 12 14 14 14 14 15 12 14 15 12 13 14 (14)

*\*Violin arr. for gtr.* *Begin fade* *Fade out*

*8va* *accel.* *rit.* *sl.*

12 14 15 17 14 15 16 15 20 19 22 21 22 19 21 22 19 15 17 15



As Recorded by Queensryche  
(From the album **HEAR IN THE NOW FRONTIER**)

*Words and Music by Chris DeGarmo and Geoff Tate*

③ = A $\flat$     ① = G $\flat$

A5

N.C.

Csus2

N.C.

F5

N.C. F5

*sl.**f*

12 12 12 12 12 10 10 10 10 10 10 10 12 13 12 13 *sl.*

A

A/G

A

2

A/G

2

§ 1st, 2nd, 3rd Verses  
A

A

A/G

(Vocal:) 1. Head - ing for the class - room yes - ter - day...  
2. An - oth - er church is burn - ing to the ground...  
3. On the Sen-ate floor they con - gre - gate...

A

A/G

G5

1.

F6/9

N.C.

A

A/G

U

55

94 GUITAR JUNE 1997



2. F6/9 N.C. Chorus A5 N.C. Csus2 N.C.

A sign of the times...

H sl.

1 1 1 1 1 1 1 1 1 1 0 1 5 5 5 5 3 0 3 3 3 3 3

H sl.

A5 N.C. Csus2 N.C. A5 N.C. Csus2 N.C.

To Coda

A5 N.C. Csus2 N.C. Bridge (Guitar) 8

Would some-one please let me know...

5 5 5 5 3 0 3 3 3 3 3

Guitar solo G5 Bb5

1 2 3 3 3 3 3 3 3 3 3 3 3 5 6 6 6 6 6 6 6 6 6 6 6

A5 Ab5

5 5 5 5 5 5 5 5 5 5 5 5 4 4 4 4 4 0 4 4 4 4 4 4

sl.

G5 Bb5 A5

3 3 3 3 3 3 0 3 3 3 3 3 3 3 5 6 6 6 6 6 6 6 6 6 6 6 6 5 5 5 5 0 5 5 5 5 5 5



# SIGN OF THE TIMES

D.S. (take 2nd ending) al Coda

**A $\flat$ 5**

*sl.*

**G5**

T P T P T P *sl.* T P P *sl.*

3 3

T P T P T P *sl.* T P P

7 11 11 11 11 11 11 11 10 8 10 7 10 8 14 22 15 14 15 *sl.*

*sl.*

**Coda**

**A5**

*sl.*

**Bridge (Guitar)**

**6**

Would some-one please let me know...

12 12 12 12 12 10 12 12 12 12 10 12 *sl.*

**F5** **G5** **B $\flat$ 5** **A5**

1 1 1 1 1 1 1 3 3 3 3 3 3 3 6 6 6 6 6 6 6 5 5 5 5 5 5 5 5

**A $\flat$ 5** **G5**

4 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

**F5** **E $\flat$ 5**

*rit.*

1 1 1 1 1 1 1 1 1 1 1 1 6 6 6 6 6 6 6 6 6 6 6 6 6 6

**Freely**

**G5**

*accel.* *a tempo*

*Begin fade* *Fade out*

3 (3) (3) (3) (3)



# ONE HEADLIGHT

As Recorded by The Wallflowers  
(From the album **BRINGING DOWN THE HORSE**/Interscope Records)

Transcribed by Paul Pappas  
Tablature Explanation page 81

Words and Music by Jakob Dylan



Moderate Rock ♩ = 108

D5

Intro

\*Gtr. I

*mf* let ring semi-clean tone w/amp tremolo

\*Gtr. I w/drop-D tuning: ⑥ = D.

N.C.  
Gtr. II

G5

D5

⑥ open  
E

P.M. ....  
w/distortion

F#5

B5

A5

G5

\*Rhy. Fig. 1

\*Play all recalled guitar figures  
w/slight variations ad lib (throughout).

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# ONE HEADLIGHT

D5 <sup>⑥ open</sup> E F#5 B5 A5 (end Rhy. Fig. 1)

(Gtr. I out)

H

H

(4) 2 0 (5) 5 7 9 (9)

1st Verse  
w/Rhy. Fig. 1 (5 times)

\*Accents are generally omitted when recalled, but are included occasionally ad lib.

G5 D5 <sup>⑥ open</sup> E F#5 B5 A5

So long a - go, I don't re - mem - ber when, - that's when they say I lost my on - ly friend. - Well, they

G5 D5 <sup>⑥ open</sup> E F#5 B5 A5

said she died eas - y of a bro - ken heart dis - ease as I lis - tened through the cem - e - ter - y trees. - \*

G5 D5 <sup>⑥ open</sup> E F#5 B5 A5

I seen the

Gtr. I 8

P P sl.

P P sl.

12 12 10 11 7 7 7 5 6 7 5 6 5 3 3 0 0

G5 D5 <sup>⑥ open</sup> E F#5

sun com - in' up at the fu - ner - al at dawn of the long, - bro - ken arm of hu - man

Harm. (8va) (cont. on lower staff)

Harm.

7 7 7 7 7 7 3



## ONE HEADLIGHT

B5 A5 G5 D5 ⑥ open E

law.— Now, it al - ways seemed such a waste. She al - ways had a pret - ty face. I

\*Gtr. III

w/slide

Gtr. I Harm. (15ma)

Harm.

\*Gtr. III is dobro w/open G tuning: ⑥ = D  
⑤ = G ④ = D ③ = G ② = B ① = D.

F#5 B5 A5 G5  
 Rhy. Fig. 1A (Gtr. II)  
 P.M.-----

won-dered why she hung a-round this place.—

8 9 12 12 12  
 4 3 4 0 3 0 2 0 0 0 5



# ONE HEADLIGHT

G5      ⑥ 2fr. F#      G5      ⑥ open E      F#5      (end Rhy. Fig. 1A)

Hey, \_\_\_\_\_ (Gtr. III out)

(cont. on upper staff)

Chorus  
G5      D5      E5      ⑥ open 5fr. E A

Rhy. Fig. 2

come on, try a lit - tle. Noth - in' is for - ev - er. There's got to be some - thin'

Rhy. Fig. 2A (Gtr. I) 1/2 1/2 sl.

Rhy. Fig. 2B (Gtr. IV) f w/distortion



## ONE HEADLIGHT

The musical score is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "bet - ter than in the mid - dle. But me and Cin - der - el - la, we put it all to - geth - er." Above the melody, there are guitar-specific instructions: "A5" and "D5" with corresponding notes, and "sl." (sustained) with a long horizontal line. The piano accompaniment is in the same key and time, featuring a bass line with a 1/2 note and a treble line with a 1/2 note. The guitar accompaniment is in the same key and time, featuring a bass line with a 1/2 note and a treble line with a 1/2 note. The second system continues the vocal melody and piano accompaniment. The guitar accompaniment continues with a 1/2 note and a 1/2 note. The third system concludes the piece with the text "(end Rhy. Fig. 2B)".

E5

⑥ open 5fr.  
E A A5

(end Rhy. Fig. 2)

We can drive it home \_\_\_\_\_ with one head -

(end Rhy. Fig. 2A)

(Gtr. IV out)



# ONE HEADLIGHT

w/Rhy. Fig. 1

G5

D5

⑥ open

E

F#5

light.

Gtr. I

8

*mf*

*sl.*

*sl.*

H

H

H

H

2nd Verse  
w/Rhy. Fig. 1 (4 times)

B5

A5

G5

D5

⑥ open  
E

She said, "It's cold.

It feels like In - de - pen - dence

Day—

and I

F#5

B5

A5

G5

can't— break a - way from this pa - rade.—

But there's got to be an o - pen - ing

$\frac{1}{2}$

$\frac{1}{2}$

$\frac{1}{2}$

$\frac{1}{2}$

H P

H P

D5

⑥ open

E

F#5

B5

A5

some-where here in front of me through this maze of ug - li - ness and greed."—

And I seen the

Harm.  
(8va)

(cont. on lower staff)

Harm.



## ONE HEADLIGHT

G5 D5 <sup>⑥</sup>open E F#5

sign up a - head - at the coun - ty line bridge say - in' all is good and noth - ing - ness is

Gtr. V

\* *clean tone w/echo*

10 12 10 11 11

Gtr. I

P

1/2

P

1/2

0 3 3 4 0 4 0 4

5 5 0 0 0 0 0 0 7 7 7 4 4 4 4

\*Vol. knob swells.

B5 A5 G5 D5 ⑥ open E

dead.— Well, run - ning till she's out of breath, she ran un - til there's noth - ing left. She

12 9 11 10 12 10 11

2 2 0 2 3 0 2 0 5 5 5 5 5 5 0 0 0 0 0 0

2 2 0 2 3 0 2 0 5 5 5 5 5 5 0 0 0 0 0 0



# ONE HEADLIGHT

B5

⑥ open  
E

hit the end.— It's just her win-dow ledge.—

Chorus  
w/Rhy. Figs. 2, 2A & 2B  
G5

[illegible]



Gtr. I substitute 6th bar of Rhy. Fig. 2A

Gr. I substitute 2nd bar of Rhy. Fig. 2A w/Rhy. Fill 1  
D5 E5

w/Rhy. Fig. 1 (2 times)  
G5

Gtr. I

F#5

\*Next 1½ bars.

Rhy. Fill 1 (Gtr. IV)

(Gtr. IV out)



# ONE HEADLIGHT

3rd Verse  
w/Rhy. Fig. 1 (4 times)  
G5

F#5 B5 A5

Well, this place is old. It's feels just like a

8va

(19) 17 18 18 (19) 19

D5 (6) open E F#5 B5 A5

beat - up truck. I turn the en - gine, but the en - gine does - n't turn.— Well, it smells of

loco

w/o slide

7 10 7 9 7 9

G5 D5 (6) open E F#5

cheap wine and cig - a - rettes. This place is al - ways such a mess. Some - times I think I'd like to watch it

1/2 sl.

1/2 sl.

(7) 7 9 7 6 6 6 4 4

B5 A5 G5 D5 (6) open E

burn.. Now I sit a - lone— and I feel just like some - bod - y else. Man, I ain't (cont. on lower staff)

1/2 sl.

1/2 sl.

Harm. (8va)

H P

H P

2 0 5 3 0 2 0 5 4 0 4 7 7 (7) 2 0 2 4 2 4 4 0



# ONE HEADLIGHT

F#5

B5

A5

G5

changed,— but I know I ain't the same.— But some-where here in be- tween these

Gtr. V

Guitar solo for Gtr. V. The staff shows a melodic line with a final note marked with a 'p' (piano) and a 'V' (volume swell). Below the staff, a diagram shows the fretboard with a '12' and a '10' indicating fret positions.

Gtr. I

Guitar solo for Gtr. I. The staff shows a melodic line with a final note marked with a 'sl.' (sustain). Below the staff, a diagram shows the fretboard with various fret numbers (4, 2, 4, 4, 4, 2, 4, 2, 0, 4, 0, 0, 0, 5, 4, 7, 7, 7, 0, 0, 0) and a note marked with a 'sl.' (sustain). A note below the diagram reads: "\*Vol. knob swells."

D5

⑥ open  
E F#5

B5

A5

cit - y walls of dy - ing dreams, I think her death, it must be kill - ing me.—

Guitar solo for Gtr. V. The staff shows a melodic line with a final note marked with a 'V' (volume swell). Below the staff, a diagram shows the fretboard with various fret numbers (0, 10, 11, 0, 2, 3).

Guitar solo for Gtr. I. The staff shows a melodic line with a final note marked with a 'V' (volume swell). Below the staff, a diagram shows the fretboard with various fret numbers (11, 12, 11, 10, 0, 0, 0, 0, 11, 0, 11, 11, 4, 4, 4, 0, 0, 2, 0, 0).



## ONE HEADLIGHT

w/Rhy. Fig. 1A  
G5

⑥ open  
E G5

⑥ 2fr.  
F# G5

⑥ open  
E F#5

Hey, hey, hey, hey,

(Gtr. V out)

### Chorus

w/Rhy. Figs. 2, 2A (both 1st 7 bars only) & 2B (complete)

G5

D5

E5

⑥ open 5fr.  
E A

— come on, try a lit - tle. Noth - in' is for - ev - er. There's got to be — some - thin'

A5 G5 D5

bet - ter than in the mid - dle. But me and Cin - der - el - la, we put it all to - geth - er.

bet - ter    than

in the mid-dle.

But me and Cin - der - el - la,

we put it all to - geth - er.

A5

## Outro

w/Rhy. Figs. 2 & 2B (both 1st 4 bars only) (till end)

w/Rhy. Fill 2  
E5

⑥ open 5fr. Gtr.   
E A II

G5

We can drive it home with one head - light.

Gtr. I

2	2	0	0	0	0
2	2	0	7	7	11
0	0	0	9	9	12

Rhy. Fill 2 (Gtr. IV)



## ONE HEADLIGHT

[illegible]



## ONE HEADLIGHT

(Gtr. III out) D5 E5

⑥ open 5fr.  
E A

12 0 2 0 0 0

sl. sl. sl. sl.

2 15 16 14 14 15 14 12

16 17 14 16 14 12

E5                  ⑥ open    5fr.         A         A5                                  G5                                  H

*sl.*                      *sl.*                                  *sl.*                                  *H*

*sl.*                      *sl.*                                  *sl.*                                  *H*

19 16                  16 14                  12 12                  12 14                  10 10                  10 12                  0 0

Fade out



# I WILL SURVIVE

As Recorded by Cake  
(From the album **FASHION NUGGET**/Capricorn-Mercury)

Words and Music by Dino Fekaris and Freddie Perren

Transcribed by Steve Gorenberg  
Tablature Explanation page 81

Moderately ♩ = 93

A5

\*Rhy. Fig. 1 (Gtr. I)

D5

*mp*

*sl.*

\*Two gtrs. arr. for one; semi-clean tone. Play w/slight variations ad lib when recalled (throughout).

G5

C5

*sl.*

*sl.*

F5

B5

*sl.*

*sl.*

E

E7

1. At

(end Rhy. Fig. 1)

let ring

*sl.*



# I WILL SURVIVE

1st, 2nd Verses

\*w/Rhy. Fig. 1 (2 times)

2nd time w/Fill 1

§

A5

D5

first I was a - fraid,—

I was pet - ri - fied.\_\_\_\_

I        kept—    think - ing

2. *See additional lyrics*

\*Gradually fade in on repeat.

G5

C5

I could nev - er live\_\_ with - out\_\_ you by my side. But then I

spent    so    man - y    nights—    just    think - ing    how    you'd    done    me    wrong.    I \_\_\_\_\_ grew

strong. I \_\_\_\_\_ learned how to \_\_\_\_\_ get a - long. And so \_\_\_\_\_

— you're — back — from out - er space. — I just walked

in to find— you here with - out— that look up - on— your face.— I should - 've

changed my fuck - ing lock,— I would have made— you leave your key, if I'd — a known—

for just one sec - ond      you'd be back      to both - er me.      Oh, \_\_\_\_\_

Chorus  
w/Rhy. Fig. 1 (2 times)

A5

D5

— now go, walk out the door.— Just turn

\*Gtr. II

A.11.  
(8va)

if

A.H.

\*Play w/slight variations at lib on repeat.

Fill 1 (Gtr. I)

(Gtr. I out)

*mp*

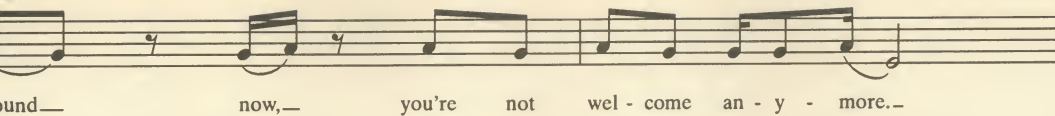
13

14



# I WILL SURVIVE

G5 C5



a - round— now,— you're not wel - come an - y - more.—

F5

B5

Weren't you the one who tried to break me with de - sire?\_ Did you think I'd

10 10 10 10 10 10 10 10  
10 10 10 10 10 10 10 10  
10 10 10 10 10 10 10 10

4 4 4 4 4 4 4 4  
4 4 4 4 4 4 4 4  
4 4 4 4 4 4 4 4

[illegible]

A5

D5

I. I will survive, yeah. As

10 8 8 8 8 8 8 8 1/2 6 6 6 6 6 6 1/4

9 9 9 9 7 7 7 7 7 7 7 7 7 7 7 7

7 10 10 10 6 6 6 6 6 6 6 6 6 6 6 6



# I WILL SURVIVE

G5

C5

3

long as I know how to love— I know I'll be a - live.— I've got

8 8 8 8 8 8 5 5 5 5 5 5

F5

B5

all my life— to live, I've got all my love— to give. I

10 10 10 10 10 10 10 10 4 4 4 4 4 4

To Coda

E7

Guitar solo  
w/Rhy. Fig. 1 (2 times)  
A5

E

will sur - vive. I — will sur - vive. Yeah,— yeah.— Oh.—

sl. sl. Full Full P

9 9 9 9 9 9 0 0 0 0 0 0

D5

G5

C5 1/2

sl. sl. H P 1/2

5 7 7 7 7 7 7 7 5 7 5 4 4 7 4 7 4 0

7 10 12 10 0 12 10 10 12 10 12 10 10 10 11



# I WILL SURVIVE

F5

B5

Full P P P sl. 3 P

12 10 12 10 12 12 (12) 10 12 10 12 13 12 13 12 13 13 9 12 9 11 9

P P P sl.

E

E7

Full Full sl. sl. sl.

11 12 12 11 9 11 11 9 11 11 9 11 9

sl. sl.

A5

D5

trem. bar vib. w/bar

13 10 12 8 10 7 5 8 7 (7)

14 10 12 9 10 7 5 9 7 (7)

G5

C5

12 8 10 7 8 5 3 7 5 0 0 0 0

12 9 10 7 9 5 4 7 5 5 5 5 5

F5

B5

1/2 1/2

10 6 8 5 6 3 1 5 4 0 0 5

10 7 8 5 7 3 1 5 4 0 0 5



# I WILL SURVIVE

*D.S. al Coda*

✂

E E7 %

2. It took all

1

trem. bar

1

sl.

0 7 0 9 9 9 9 9 9 10 12

(cont. in Fill 1)

Coda

♯ E7

w/Rhy. Fig. 1

A5

D5

vive. Yeah,— yeah. Ah,— da,—

sl.

sl.

1/4

1/4

1/4

1/4

6 6 6 6 6 6

7 7 7 7 7 7

10 10 10

G5 C5

The image shows a musical score for 'The Alphabet Song'. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (half). The lyrics 'da, da, da, da, da, da, da,' are written below the notes. The middle staff is a guitar accompaniment in treble clef. It features a rhythmic pattern of eighth and sixteenth notes, with some chords. The bottom staff shows the fretboard positions for the guitar accompaniment, with numbers 8 and 5 indicating the frets for the notes.



## B5

da, da, da. Hey!

[illegible]

(cont. in Fill 2)

w/Fill 2

A5

\*Gtr. I

*mp*

\*Two gtrs. arr. for one.

[illegible]

G5                      G7sus4                      C5                      C7sus4

Musical score for guitar, showing a melody line and a guitar accompaniment line. The melody line is in treble clef and the guitar accompaniment is in bass clef. The key signature is one flat (Bb) and the time signature is 4/4. The melody line starts with a G5 chord, followed by a G7sus4 chord, then a C5 chord, and finally a C7sus4 chord. The guitar accompaniment line shows the fretting for each note of the melody line.

Fill 2 (Gtr. II) Full (Gtr. II out)

The notation shows a guitar II part. The first staff has a treble clef and a key signature of one flat. It begins with a half note G4, followed by a half note F#4, and then a half note E4. The second staff has a bass clef and a key signature of one flat. It begins with a half note D3, followed by a half note C3, and then a half note B2. The notation is labeled 'Fill 2 (Gtr. II)' and 'Full (Gtr. II out)'. There are also some markings on the second staff, including a '3' and a '4'.



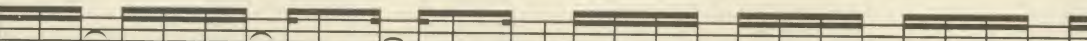
## I WILL SURVIVE

F5

F7sus4

w/Rhy. Fill 1  
B5

B7sus4

\*  *(Spoken:) One, two.*

\*Bass plays E (next 2 bars).

Outro solo

w/Rhy. Fig. 1

Gr. II

A5 Full

Full

Full

D5

G5

The image shows two staves of musical notation. The top staff is for guitar II (Gr. II) and the bottom staff is for guitar I (Gr. I). Both staves have a treble clef. The top staff contains a melodic line with eighth notes and slurs, with dynamic markings 'A5 Full', 'Full', and 'Full' above it. The bottom staff contains a bass line with eighth notes and slurs, with dynamic markings 'Full', 'Full', and 'Full' above it. The notation is divided into measures by bar lines, with repeat signs (double dots) at the end of the first and second measures of each staff. The background is a light cream color with a faint grid pattern.

Rhy. Fill 1 (Gtr. IV) (acous.)

(Gtr. IV out)

[illegible]



## I WILL SURVIVE

w/Rhy. Fig. 1 (1st 6 bars only)

The musical notation for the 'Full' exercise is shown on a treble and bass staff. The treble staff features a sequence of eighth notes with 'Full' markings above them. The bass staff features a sequence of eighth notes with 'Full' markings above them. The exercise is divided into two measures, each with a key signature change from G5 to C5.

**Freely**  
E E7 Am7

Gtr. II

Full P

7 6 5 3 1 0 1 0 2 1 0 0

Gtr. I

let ring

### *Additional Lyrics*

2. It took all the strength I had just not to fall apart.  
I'm trying hard to mend the pieces of my broken heart.  
And I spent oh so many nights just feeling sorry for myself.  
I used to cry, but now I hold my head up high.  
And you see me with somebody new.  
I'm not that stupid, little person still in love with you.  
And so you thought you'd just drop by and you expect me to be free,  
But now I'm saving all my loving for someone who's loving me. (*To Chorus*)



# BASS LINE FOR I WILL SURVIVE

As Recorded by Cake  
(From the album **FASHION NUGGET/Capricorn-Mercury**)

Transcribed by Steve Gorenberg

Words and Music by Dino Fekaris and Freddie Perren

**Moderately** ♩ = 93

\*Verse, Chorus, Guitar solo

Intro (Guitar) 8

A5

D5

*f*

\*Bass plays same eight-bar progression throughout; each section is 16 bars long.

5th time substitute Bass Fill 2

G5

C5

F5

B5

E

E7

A5

*sl.*

Bass Fill 2

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## I WILL SURVIVE

3rd, 6th & 7th times substitute Bass Fill 1

D5

G5

3rd time substitute Bass Fill 2

6th & 7th times substitute Bass Fill 3

C5

[illegible]

F5

B5

1.- 6.

E

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the guitar accompaniment. The second system contains the next two measures of the melody and the next two measures of the guitar accompaniment. The melody is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The guitar accompaniment is written in a standard six-string format with fret numbers and a capo on the first fret. The melody features a mix of eighth and sixteenth notes, with some measures containing triplets. The guitar accompaniment uses a mix of single notes, chords, and triplets to provide a rhythmic and harmonic foundation for the melody.

7.  
**Freely**

E

E7

E7

Am7

*sl.*

mp

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a bass clef with a key signature of one sharp (F#). It begins with a 'sl.' (slur) over a series of eighth notes: F#2, G#2, A2, B2, C3, D3, E3, F#3. This is followed by a repeat sign. The melody continues with a half note G#2, a half note A2, and a half note B2. The bottom staff is a single-line bass line. It starts with a 'sl.' over the sequence of numbers: 2, 2, 4, 4, 5, 5, 6, 6, followed by a repeat sign. The sequence continues with 0, 7, 7, (7), 5, and (5). The dynamic marking 'mp' (mezzo-piano) is placed above the bottom staff. The piece concludes with a double bar line.

### Bass Fill 1

Bass Fill 1

5 5 7 7 5 7 5 7 5 7 5 7 5

### Bass Fill 3

Bass Fill 3

5 3 5 4 3 5 4 3



As Recorded by Metallica  
(From the album ...AND JUSTICE FOR ALL/Elektra Records)

*Words and Music by James Hetfield and Lars Ulrich*

E5 F5 G5 Bb5 F#5 A5 Ab5 D/F# F# G E/G# A

O XXX X XX XXX X XX XXX 3fr. X XX XXX 5fr. XXX 4fr. X 2fr. XXX 3fr. X 4fr. 5fr.

11 133 133 133 133 133 133 14312 134211 134211 14312 134211

E5 E5 F5 E5 Bb5 F5 E5 F5 E5 E5 F5 E5 G5 F5 E5 F5 E5 F5 E5 F5 E5

Rhy. Fig. 1

E5 F5 E5 E 8 open E5 F5 E5 G5 B $\flat$ 5 F5 E5 E 8 open E5 F5 E5 B $\flat$ 5 G5

First staff of music, treble clef, key signature of one sharp (F#). The notation includes notes and rests with chord symbols above them: F5, E5, E (marked ⑥ open), E5, F5, E5, G5, Bb5, F5, E5, E (marked ⑥ open). A first ending bracket covers the final measures: 1. E5, F5, E5, G5, F#5, F5. The staff ends with a 2/4 time signature and repeat signs.

2. (end Rhy. Fig. 1) ⑥ open  
E5 F5 E5 G5 F#5 F5 E5 F5 E5 E open E5 F5

chny, Fig. 2

The musical score is written on two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melodic line with various ornaments and slurs. Above the staff, there are labels: 'E5' above the first measure, 'N.C.' above the second measure, 'E5 F5' above the eighth measure, 'E5 F5' above the ninth measure, 'E5' above the tenth measure, and 'N.C.' above the eleventh measure. There are also slurs with '3' and '1/2' markings. The bottom staff is a bass line with numbers (2, 2, 0, 7, 8, 7, 8, 7, 0, 0, 0, 0, 0, 0, 2, 3, 2, 3, 2, 3, 2, 0, 7, 8, 7, 8, 7) written below it. It includes slurs and a 'sl.' marking. The score is a transcription of a musical piece, likely a folk or traditional melody, with specific fingering and ornamentation indicated.

[illegible]

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## THE SHORTEST STRAW

(end Rhy. Fig. 2A)

E5 N.C. E5 A5 E5 A5 E5 N.C. G5 F#5 F5

3 1/2 3 3 H P P H P P

1st, 2nd, 3<sup>rd</sup> Verses

Rhy.  
Fig. 3

1st, 2nd, 3rd Verses

Rhy. <sup>⑧ open</sup> E <sup>⑧ open</sup> F5 E F5 E <sup>⑧ open</sup> G5 E G5 E <sup>⑧ open</sup> F5 E F5

Fig. 3

Sus-pi-cion is your name. Your hon-es-ty to blame. Put dig-ni-ty to shame.  
The ac-cu-sa-tions fly. Dis-crim-i-na-tion, why? Your in-ner self to die.  
Be-hind you hands are tied. Your be-ing os-tra-cized. Your hell is mul-ti-p lied.

(end Rhy. Fig. 3) w/ Rhy. Fig. 3

⑥ open E open (end Rhy. Fig. 3) G5 F#5 F5 ⑥ open E open F5 E F5 E ⑥ open G5 E G5

Dis - hon - or. Witch - hunt, mod - ern - day. De - ter - min - ing de - cay.  
 In - trud - ing. Doubt - sunk it - self in - you. Its teeth and tal - ons - through  
 Up - end - ing. The fall - out has be - gun. Op - pres - sive dam - age - done.

Rhy. Fig. 4

⑥ open E F5 ⑥ open E F5 ⑥ open E G5 F#5 F5 ⑥ 2fr. F# G5 ⑥ 2fr. F# G5

The bla-tant dis-ar-ray. Dis-fig-ure. The pub-lic eye's dis-grace  
 Your liv-ing catch two-lud-ing. A mass hys-ter-i-a  
 Your man-y turn to—none. To noth-ing. You're reach-ing your na-dir.

(end Rhy. Fig. 4)

De - fy - ing com - mon\_ place. Un - end - ing pa - per\_ chase. Un - end - ing.  
A meg - a - lo - man - i - a. Re - veal de - men - ti - a. Re - veal -  
Your will has dis - ap - peared. The lie is crvs - tal - clear. De - fend - ing.

w/Rhy. Fig 4

⑥ 2fr.                      ⑥ 2fr.    ⑥ 2fr.                      ⑥ 2fr.    ⑥ 2fr.                      ⑥ 2fr.

F#                      G5 F# G5 F#                      A5 F# A5 F#                      G5 F# G5

Deaf - en - ing.                      Pains - tak - ing.                      Reck - on - ing.  
 Se - cret - ly.                      Si - lent - ly.                      Cer - tain - ly.  
 Chan - nels\_ red.                      One word\_ said.                      Black - list - ed.

⑥ 2fr.

w/ Rhy. Fig. 2

w/Rhy. Fig. 2

F# A5 A♭5 G5 E5 N.C. E5 F5 E5 F5 E5 N.C.

This ver - ti - go,      it doth bring.  
In ver - ti - go      you will be.  
With ver - ti - go      make you dead.



# THE SHORTEST STRAW

Tempo I

E5 F5 E5 F5 B5 Rhy. Fig. 5 N.C. E5 Rhy. Fig. 6 F5

H P P H P P

H P P H P P

H P P H P P

B5 C5 N.C. A5 E5 sl. F5 B5 C5 N.C. (end Rhy. Fig. 6)

sl. H P P H P P sl. sl. H P P H P P

sl. sl. H P P H P P

Chorus  
w/Rhy. Fig. 1 ⑧ open

\* 3rd time substitute D5 for A5 (this bar only).

E5 F5 E E5 F5 E5 G5 Bb5 F5 E5 ⑧ open E E5 F5 E5 Bb5 G5

Short-est straw. Chal-lenge lib-er-ty. Downed by law. Live in in-fa-my.

F5 E5 E ⑧ open E5 F5 E5 G5 Bb5 F5 E5 E ⑧ open E5 F5 E5 G5

Rub you raw. Witch-hunt rid-ing through. Short-est straw. This short-est straw has been pulled —

F#5 F5 E5 F5 E5 ⑧ open To Coda E5 F5 E5 G5 Bb5 F5 E5 ⑧ open E

— for you. — Pulled for you. (Short-est straw.)

E5 F5 E5 Bb5 G5 F5 E5 ⑧ open E E5 F5 E5 G5 Bb5 F5 E5 ⑧ open E

Pulled for you. Short-est straw. Pulled for you. Short-est straw.)

E5 F5 E5 G5 F#5 F5 E5 N.C. E5 F5 E5 F5

Short-est straw has been pulled — for you. —

1. ⑧ open E E5 G5 E5 G5 E5 N.C.

⑧ open E5 E5 A5 E5 A5 E5 N.C. G5 F#5 F5



## THE SHORTEST STRAW

2. E5 F5 D F#

E5 F5 E5 F5 Riff. A

H P H P H P H P

2 2 2 3 2 (2) 3 2 2 3 2 3 3 2 (2) 3 2 3 4 2 4 5 7 7 7

G5 F#5 F5 E5 F5 D/F#  

 H P H P  
 7 5 4 5 7 4 2 2 3 2(2) 3 2 2 3 2 3 2(2) 3 2 3 4 2 4 5 7 7

Guitar solo I  
w/Rhy. Fig. 3 (1st 3½ bars only)

(end Riff A)

G5 F#5 F5 N.C. P 6 trem. bar A.H. 2½ 1 H G5 E F5 E G5 8va 8 open

7 5 4 5 4 3 9 5 9 7 14 14 15

[illegible][illegible]



## THE SHORTEST STRAW

[illegible]



# THE SHORTEST STRAW

Tempo 1

w/Rhy. Fig. 1

⑧ open

⑧ open

E5 F5 E5 E E5 F5 E5 G5 B♭5 F5 E5 E E5 F5 E5 B♭5 G5

Pulled for you. Pulled for

(Short - est straw.

Short - est straw.

⑧ open

⑧ open

F5 E5 E E5 F5 E5 G5 B♭5 F5 E5 E E5 F5 E5 G5 F♯5 F5

you. Pulled for you. Short - est straw has been pulled for you.

Short - est straw. Short - est straw.)

⑧ open

⑧ open

E5 F5 E5 E E5 F5 E5 G5 B♭5 F5 E5 E E5 F5 E5 B♭5 G5

1/2 Full Full P P 1/2 Full 1/2 Full 8va-- Full

1/2 Full Full P P 1/2 Full 1/2 P Full 1/2 Full Full

17 17 (17) 17 (17) 15 17 15 17 17 17 (17) 15 17 17 15 15 10

⑧ open

⑧ open

8va- F5 E5 E E5 F5 E5 E5 F5 E5 G5 B♭5 loco F5 E5 E

Full H P P H H P P Full P 1/2 Full

(10) 18 17 15 18 15 18 15 18 15 18 15 17 15 15 17 17 15 17

E5 F5 E5 P G5 F♯5 F5 sl. E5

P

15 17 17 15 15 17 15 17 15 17 15 (17)

D.S. al Coda

Double time feel

sl.

\*Vol. knob swell.

⑧ open

⑧ open

⑧ open

⑧ open

E5 F5 E5 E E5 F5 E5 G5 E5 G5

w/Riff A Pulled for you.

E5 D/F♯ G5 F♯5 F5

G5 F♯5 F5 E5 F5 E5 F5 E5

sl.

rit.



# BASS LINE FOR THE SHORTEST STRAW

As Recorded by Metallica  
(From the album ...AND JUSTICE FOR ALL/Elektra Records)

Transcribed by Steve Gorenberg

Words and Music by James Hetfield and Lars Ulrich

Moderate Rock ♩ = 126

E5 F5 E5 F5 E5 F5 E5 G5 F5 E5 F5

*f*

\*Not in strict time till bar 9

E5 F5 E5 Bb5 F5 E5 F5 E5 F5 E5 G5 F5 E5 F5 E5 F5 E5

E5 F5 E5 F5 E5 G5 Bb5 E5 F5 E5 F5 E5 Bb5 G5

1. E5 F5 E5 F5 E5 G5 Bb5 E5 F5 E5 F5 E5 G5 F#5 F5

2. F5 E5 G5 F#5 F5 E5 F5 E5 F5 N.C.(E)

Double-time feel E5 F5 E5 F5



N.C.(E) E5 G5 E5 G5 N.C.(E)

E5 A5 E5 A5 N.C.(E) G5 F#5 F5

1st, 2nd, 3rd Verses  
N.C.(E) F5 N.C.(E) G5 N.C.(E) F5

1. Sus - pi - cion is your\_ name. Your hon - es - ty to\_ blame. Put dig - ni - ty to\_ shame.  
2, 3. See additional lyrics

N.C.(E) G5 F#5 F5 N.C.(E) F5 N.C.(E) G5

Dis - hon - or. Witch - hunt mod - ern\_ day. De - ter - min - ing de - cay.

N.C.(E) F5 N.C.(E) G5 F#5 F5 N.C.(F#) G5

The bla - tant dis - ar - ray. Dis - fig - ure. The pub - lic eye's dis - grace.



# THE SHORTEST STRAW

N.C.(F#) A5 N.C.(F#) G5 N.C.(F#) A5 Ab5 G5

De - fy - ing com - mon\_ place. Un - end - ing pa - per\_ chase. Un - end - ing.

2 2 2 2 2 2 2 5 2 5 2 2 2 2 2 2 2 3 2 3 2 2 2 2 5 4 3

N.C.(F#) G5 N.C.(F#) A5 N.C.(F#) G5

Deaf - en - ing. Pains - tak - ing. Reck - on - ing.

2 2 2 2 2 2 2 3 2 3 2 2 2 2 2 2 2 5 2 5 2 2 2 2 2 2 2 3 2 3

N.C.(F#) A5 Ab5 G5 N.C.(E) E5 F5 E5 F5

This ver - ti - go, it doth bring.

2 2 2 2 5 4 3 0 7 0 0 0 0 5 0 6 0 7 0 0 0 0 0 0 0 0 0 1 0 1

N.C.(E) E5 F5 E5 F5 B5

7 0 0 0 0 5 0 6 0 7 0 0 0 0 0 0 0 0 0 1 0 1 2 2 2 2



# THE SHORTEST STRAW

Tempo I

3rd time substitute Fill I

E5 F5 B5 C5 N.C. H P P H P P A5 E5 F5 B5 C5 N.C. H P P H P P  
 7 7 7 8 0 2 3 3 2 3 2 0 2 3 2 0 0 0 7 8 0 2 3 3 2 3 2 0  
 H H

Chorus

E5 F5 E5 F5 E5 G5 Bb5 E5 F5 E5  
 Short - est straw. Chal - lenge lib - er - ty. Downed by law.  
 0 1 0 0 0 0 0 0 0 1 0 0 3 0 0 1 0 0 0 0 0 0 0

F5 E5 Bb5 G5 E5 F5 E5 F5 E5 G5 Bb5  
 Live in in - fa - my. Rub you raw. Witch - hunt rid - ing through.  
 0 1 0 0 0 3 0 1 0 0 0 0 0 0 0 1 0 0 3 0

E5 F5 E5 F5 E5 G5 F#5 F5  
 Short - est straw. This short - est straw has been pulled for you.  
 0 1 0 0 0 0 0 0 1 0 0 3 3 2 1

Fill I  
 D5 E5 F5  
 5 5 7 8 0



# THE SHORTEST STRAW

*To Coda*

E5 F5 E5 F5 G5 Bb5 E5 F5 E5

Pulled for you.  
(Short - est straw.)

F5 E5 Bb5 G5 E5 F5 E5 F5 E5 G5 Bb5 E5 F5 E5

Pulled for you.  
Short - est straw.

Pulled for you.  
Short - est straw).

*Double-time feel*

F5 E5 G5 F#5 F5 N.C.(E) F5

Short - est straw has been pulled for you. \_\_\_\_

N.C.(E) 1. G5 N.C.(E)

A5 N.C.(E) G5 F#5 F5

H p sl.



2.

F5 E5 F5

F#5 G5 F#5 F5

Guitar solo  
N.C.(E) F5 N.C.(E) G5 N.C.(E) F5

1. N.C.(E) G5 F#5 F5 2. N.C.(E) G5 F#5 F5 E5 E5 F5 E5 F5

E5 G5 E5 G5 E5 F5 E5 F5 E5 G5 F#5 F5 F#5

G5 G#5 A5 G#5 G5 F5

0 0 0 0 0 0 0 1 0 1 0 7 0 0 0 7 0 0 0 7 1 3 1 1 1 3 1 1 1 3

2 4 2 2 2 4 2 2 2 4 3 5 3 3 3 3 2 1

7 0 0 0 0 0 0 1 0 1 7 0 0 0 0 0 0 3 0 3 0 7 0 0 0 0 0 1 0 1

0 7 0 0 3 2 1 7 7 7 7 7 7 3 2 1 0 0 1 0 1

0 3 0 3 0 1 0 1 0 3 2 1 2 4 2 2 2 2 2 2 2

9 5 3 3 3 5 3 3 3 4 0 4 4 4 0 4 4 4 0 5 7 5 5 5 5 4 3 1



# THE SHORTEST STRAW

Tempo I

E5 F5 E5 F5 E5 G5 Bb5 E5 F5 E5

(Short - est straw. Pulled for you. Short-est straw.

F5 E5 Bb5 G5 E5 F5 E5 F5 E5 G5 Bb5

Pulled for you. Short - est straw. Pulled for

E5 F5 E5 F5 E5 G5 F#5 F5 E5 F5 E5

you. Short - est straw has been pulled for you.

Guitar solo II

F5 E5 G5 Bb5 E5 F5 E5 F5 E5 Bb5 G5 E5 F5 E5

F5 E5 G5 Bb5 E5 F5 E5 F5 E5 G5 F#5 F5 E5

D.S. al Coda



Coda

Double-time feel

E5 F5 E5 N.C.(E) F5 N.C.(E) G5

Pulled for you.

E5 F5 F#5

1. G5 F#5 F5 G5 F#5 F5 N.C.(E) F5 E5

2. G5 F#5 F5 N.C.(E) F5 E5

sl.

sl.

## Additional Lyrics

2. The accusations fly. Discrimination, why?  
Your inner self to die. Intruding.  
Doubt sunk itself in you. It's teeth and talons through.  
Your living catch two-two. Deluding.  
A mass hysteria. A megalomania.  
Reveal dementia. Reveal.  
Secretly. Silently.  
Certainly. In vertigo you will be. *(To Chorus)*
3. Behind you, hands are tied. Your being, ostracized.  
Your hell is multiplied. Upending.  
The fallout has begun. Oppressive damage done.  
Your many turned to none. To nothing.  
You're reaching your nadir. Your will has disappeared.  
The lie is crystal clear. Defending.  
Channels red. One word said.  
Blacklisted. With vertigo make you dead. *(To Chorus)*







Bbadd#4

head. Don't for - get what your

-----1 P.M.-----4 P.M.-----4 P.M. P.M.

1 1 1 0 0 0 0 1 3 3 0 3 0

2 2 2 1 2 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3

G7

w/Rhy. Fig. 1  
Dm

good book says. South - ern change

(end Rhy. Fig. 1)

P.M.-----4 P.M.-----4 P.M.

0 0 1 0 1 3 0

0 0 0 0 0 0 0

3 3 3 3 3 3 3

Fmaj7/C

Bbadd#4

gon - na come at last. Now your

G7

cross - es are burn - in' fast.

Dm

South - ern man.

P P P P

P.M.-----4

3 1 3 1 3 0

0 0 0 0 2 0

0 0 0 0 0 0



SOUTHERN MAN

B $\flat$  Gm 2nd time substitute Rhy. Fill 1 Dm

P.M. P.M.

B $\flat$  Gm

let ring P P P

1st, 2nd Verses w/Bkgd. Voc. Fig. 1 (3 times) Dm B $\flat$

1. I saw cot - ton hair and I saw  
2. Lil - lie Bell, your hair is gold - en

P.M. P.M. let ring P.M.

\*Refers to cue notes only.

Rhy. Fill 1

Bkgd. Voc. Fig. 1



Gm Dm

black, brown. tall — white your man black — sions — and  
I've seen your man —

P.M. P.M. P.M.

Bb Gm Dm

lit - tle — shacks. — South - ern man, —  
com - in' 'round. — Swear by

P.M. \*T P.M.

Bb Gm

— God when I'm will gon - na you pay — cut them down. — back? — }  
H H P.M. P.M.

A

I — heard scream - in' — and bull — whips crack - in'.



# SOUTHERN MAN

To Coda

How — long, how long? — Ah. —

Dm Full B $\flat$  Gm Full

Dm Full B $\flat$  Gm (end half time feel)

Guitar solo  
\*Dm  
\*\* rake ..... sl. P 1/2 sl. P

(10) 10 8 10 8 10 10/12 12 12 10 10 (10) 10 8 10 8 10 8 P

\*Chords played by piano till end of solo.  
\*\*Use neck pickup.

Dm B $\flat$  Gm H let ring -

10 10 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 10 12 13



## SOUTHERN MAN

[illegible]

The musical score for 'The Rose Tree' is presented on a single system. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a guitar accompaniment, featuring a series of chords and arpeggios. The chords are labeled with letters: Bb, Gm, and P. The guitar part includes a wavy line indicating a tremolo or a specific playing technique. The score is divided into three measures, with the first measure starting with a (10) indicating a specific fret or position.

[illegible]

\*Played behind the beat.



# SOUTHERN MAN

B $\flat$  Gm

rake -----1

\*vib. w/bar

\*Next 7 bars

Dm B $\flat$  Gm P

Dm B $\flat$  Gm 1.

slight vib.  
(Play 1st time only)

2.

Dm P P P

\*Use bridge pickup.

B $\flat$  Gm Dm

H H H H H P P P

\*Played behind the beat.



# SOUTHERN MAN

Chords: B $\flat$ , Gm

Techniques: H (Harmonics), P (Palm Mute)

Tab: 1 3 0 1 3 0 3 | 1 0 3 0 1 0 3 | 3 1 3 1 3 1 3 | 1 3 1 3 1 3 1 3

Chords: Dm, B $\flat$ , Gm

Tab: (3) 0 3 1 | (1) 2 0 1 3 0 1 3 | (3) 1 0 3 1

Chords: Dm, H

Techniques: 3 (Triplets), \*vib. w/bar (Vibrato with bar)

Tab: (1) 0 3 3 1 0 | 3 | (3) 1 3 1 3 3

\*Next 4 bars

Chords: B $\flat$ , Gm, Dm

Techniques: sl. (Slide), (3) (Triplets), 13 16 (Fret numbers)

Tab: (3) 3 1 | (1) (1) | 13 16 | 10 13 | 13 16

Chords: B $\flat$ , Gm, Dm

Tab: 10 13 | 10 13 | (10) 13 | 10 13 | 10 13 | 10 13 | 10 13

Chords: B $\flat$ , Gm

Techniques: sl. (Slide), grad. bend (Graduated Bend), Full (Full Bend)

Tab: 10 13 | 10 13 | 10 13 | 10 13 | 10 13 | (10) 13 | 10 8 | (10) 8

D.S. (half time feel) al Coda



## SOUTHERN MAN

Coda  
 \*Dm Full  
 Full  
 Full  
 Full  
 Bb Full  
 Full  
 Gm Full  
 Full

\*\*vib. w/bar  
 Full  
 Full  
 Full  
 Full  
 Full  
 Full  
 Full

10 13  
 10 13  
 (10) 13  
 10 13  
 12 15  
 13 16  
 13 16  
 13 16

\*Chords played by piano till end.  
 \*\*Till end.

Dm Full  
 Full  
 Full  
 Full  
 Full  
 Full

Full  
 Full  
 Full  
 Full  
 Full  
 Full

(13) 13  
 13 13  
 10 13  
 10 13  
 (10) 13  
 10 13  
 10 13  
 12

Bb Full  
 Full  
 Gm  
 Full  
 8va  
 Dm Full  
 Full  
 Full

Full  
 Full  
 Full  
 Full  
 Full  
 Full

13 16  
 15 18  
 15  
 (15)  
 15 18  
 15  
 20  
 17 20  
 17 20  
 17 20

8va  
 Bb  
 Gm

Full  
 Full  
 Full  
 Full  
 Full  
 Full

Full  
 Full  
 Full  
 Full  
 Full  
 Full

(17) 20  
 17 20  
 17 20  
 17 20  
 17 20  
 17 20  
 (20)  
 20  
 20  
 20  
 17

\*Played behind the beat.

Dm 8va  
 Full  
 loco  
 Bb  
 Gm

Full  
 Full  
 Full  
 Full  
 Full  
 Full

(17) 20  
 17  
 10  
 (10)  
 10  
 12  
 13  
 10  
 12  
 13  
 10  
 12  
 13  
 13  
 12  
 10



## SOUTHERN MAN

B $\flat$  Gm Full Dm A.H. (15ma)

Full A.H.

12 13 13 13 (13) 13 13 10 13 10 10 10 10 13 13 10 13 13

A.H. pitch: A

B $\flat$  Gm  $\frac{1}{2}$  (end half time feel)

10 13 10 13 10 13 10 12

10 12 10 12 10 12 10 12 (12) 12 10 12 10 12 12

[illegible]

Full

P

Dm

hold bend

Full

(10)

12

10

12

10

10

10

10

(10)

10

10

10

\*Played behind the beat.

The second system of musical notation continues the piece. It features a treble clef and a key signature of one flat (Bb). The melody is written on a single staff, with a wavy line indicating a sustained note. The accompaniment is written on a grand staff (treble and bass clefs). The bass line consists of a series of octaves (10) and a triplet of notes (12, 13, 13). The treble line consists of a series of octaves (10) and a triplet of notes (12, 13, 13). The system is marked with a 'Bb' and a 'Gm' chord symbol. The tempo is marked 'Andante'.



# SOUTHERN MAN

1/2 B $\flat$  Gm

Dm B $\flat$  Gm

Dm

Begin fade B $\flat$  Gm Dm

B $\flat$  Gm Dm 8va Full Full Full Full Full Fade out



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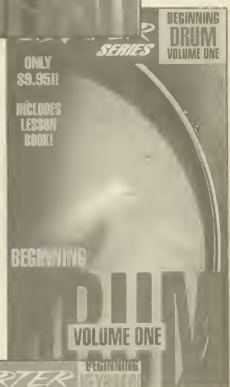
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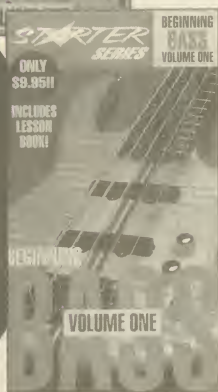
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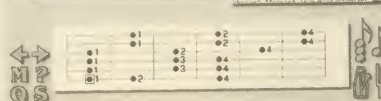
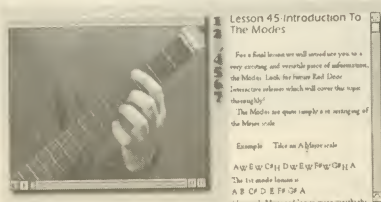
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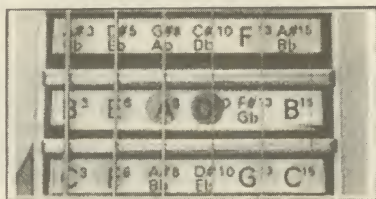
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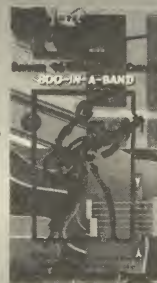
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With

# ROBBEN FORD

**"I** learned how to play by playing," stresses Robben Ford, "so that my ears would know what the note sounded like before I played it. There's no technique to that approach, other than to use the finger closest to the note I hear to play it."

Sounds basic enough, though the music that comes forth from Ford's formidable digits is anything but simplistic. His passionate, heart-rending riffs are often punctuated by inspired passages of rippling jazz scales and fleet-fingered arpeggios.


Yet there is also the sense that the governing force in all of Ford's playing, with its wealth of variety, is taste. You'll never hear an extraneous note in a Ford phrase, nor a passage of naked virtuosity for its own sake. "That's because playing by ear has taught me about *space*," says Ford. "I rely on my ear to get me from one place to the next, rather on than my technique. When you do that, you tend to hear more space, whereas other guitarists might fill the void with their technique. Often I would have to invent technique *real quick* to play what my ear already heard.

"I'm a melodist," Ford continues. "I like texture, variation in tone, nuance. That's where my technique is, and that's what you find in the blues." You can find examples of these three important qualities in "Rugged Road," the first cut from Ford's

*Handful Of Blues* (Stretch Records).

The first part of the example, from the solo's opening statement, shows Ford's melodic approach. Bars 1 and 2 outline a traditional blues line, while bar 3 enters into more jazzy territory by emphasizing the 9th in D minor (E) at the height of the run. He follows with a major-sounding blues lick, which hammers on to the major 3rd from the minor 3rd (F $\sharp$  to F $\natural$ ). He nails an F $\sharp$  just before the chords change to B minor where he changes positions.

After the doublestop entrance at the pickup to bar 6, Ford plays a repeated-note line that establishes the new tonal center, B minor. In bar 7, he uses the open B string to get a loopy, wide-interval effect that creates an exciting sound. "To say that I'm using an open string is not really it—it's more *abusing*," Ford says of the passage. "I couldn't tell you exactly what I played, because it's just basically wrong, but somehow it works. It's just some wild shit that sounds cool because it goes by so fast. It's all attitude."

The virtuosic passage doesn't sound wrong at all—it sounds in-the-pocket right, coming as it does after the repeated gestures. It works because the cascade of pull-offs and wide-interval leaps provide the release to the build-up of the stationary line. If Ford doesn't intellectually admit to knowing how to create a dramatically brilliant phrase, then at least we—and he too—can rely on his ears to take him there automatically. One thing is certain, though: The phrase does have *major* attitude. 



# EXPOSE YOURSELF

**U**nless you've been able to keep up a regular guest spot on *90210* or convince a world-famous act that their North American tour needs an unsigned, unknown, and seldom seen act from Boise to open for them, you probably fall into the category of acts that need the attention of people who can help forward their career.

There is a glut of bands out there. Some are more professionally savvy than others. If you are career minded—which does not connote selling out or compromising—you are trying to move your act to the next level, and there are several paths you can take toward that goal.

To start with, there is the traditional approach that we covered here last month: demoing and sending tapes to managers and/or attorneys to have them shop for you. You can also send material directly to A&R persons whose label allows unsolicited tapes. And there have certainly been success stories with the latter approach. According to Joe Bosso, V.P. of A&R at Island Records, Island signees Local H spent “a solid year demoing and then researching who they thought would like them at labels, including Island.” Likewise, Andy Karp, who handles A&R at Atlantic, tells us that the Atlantic band Muse researched who specifically might respond well to them at Atlantic.

However, in the retail world where there are diminishing outlets and tough competition for available shelf space, building interest in your act even before a first indie- or major-label release can't hurt you. The do-it-yourself (DIY) label is a powerful tool in getting attention.

DIY puts you in the record business. It means recording, mastering, finalizing artwork, pressing, manufacturing, and supporting your product on your own dime. It may mean finding a small-territory distributor or placing a few hundred units with a more national distributor to work yourself into national-act status. Most DIY's begin working within the small-territory area, since bandmembers most often have to keep their day jobs, impeding heavy touring. This is true even if touring is available as an option. Working your territory and selling units locally also increases your live-venue income as a demand for one increases the other. With hard work, this scenario eventually allows you to focus more time on your musical career.

Putting out your own product through a distributor has certain contractual advantages over signing with indies. For one, you are not committed to label options—that is, you are not bound to a record company for your next pro-

ject—when a better choice comes along (better not always meaning bigger). Thus, a buyout of the options is unnecessary, which is one less cost that a purchasing label will want to recoup from you. Another big advantage of the DIY release is income. Since you are paid wholesale, you can make \$6.50 to \$7.00 for each unit sold, as opposed to collecting an artist royalty and a capped mechanical royalty that under *any* condition would not be near the same amount you'd receive from your distributor. Plus, as your own label you own the masters, so the album can't be profitable for anyone else without you overseeing and approving the deal. If you've written all the compositions, you control those publishing rights as well, which can contribute significantly to future income.

“It's always a great idea [to release your own CD],” says Karp, “but use common sense: think realistically what your goals are for the release. Put your best songs first, bar code it, include contact numbers. . . . These are all practical considerations.” Island's Bosso states it somewhat differently: “If you're really ready, someone will find out about you. But putting out a record yourself is a good way of getting attention. It is still a completely valid method.”

The indie route has had some advantages of its own. Those small labels generally can support and promote an act at a higher level than your DIY budget may allow. Additionally, the indies have in-house promotion or may be able to hire indie PR and marketing people to push your record at radio or at retail. With contacts and a reputation already in place, they may have better luck than you would calling a radio station and attempting to disguise your voice as a lunatic fan who must hear that song by your band Cheesecloth. It also beats your repeated attempts to show up at a major record store demanding the album of the year, by Cheesecloth, be ordered by the thousands.

As you can see, there are a few valid methods by which to get yourself some significant, widespread attention. Just don't take too long to decide which path you'll pursue, because while you are deciding, someone else is already exposing themselves. ☞

*Ron Bienstock is a New York-based entertainment attorney with Haring, Welikson & Bienstock, whose guitar clients have included Joe Satriani, Steve Morse, Tony MacAlpine, Vinnie Moore, Reb Beach, Al Pitrelli, Johnny Rzeznik, Marty Friedman, Adrian Legg, Rob Balducci, Ira Seigel, and others. Address your questions to Ron care of Guitar, or e-mail him directly at [rsbesq@aol.com](mailto:rsbesq@aol.com).*



# HOT GUITAR

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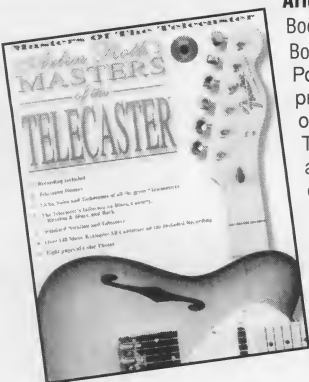
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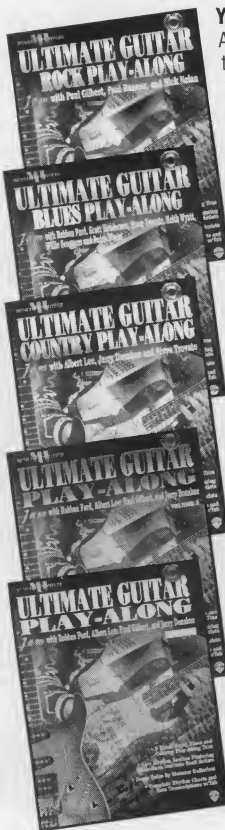
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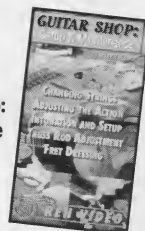
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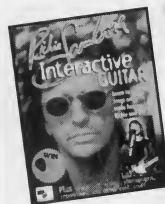
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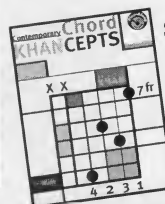


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# Gear Factory

## Equipment Reviews

Lexicon MPX 1, Optek SmartLIGHT, Fender Frontman, Rainsong Dreadnought

## Tech Head

Gear Trends for '97

## Guitar Picks

Checking Out New Products

## Recording Guitarist

Self-Reliance

## F/X

The Wallflowers' "One Headlight"

## Rigs

Ritchie Blackmore

## Pro Talk

Dan Erlewine

For years Lexicon has been known for creating processors that have had "serious" applications, such as studio-quality reverbs, delays, and other post-production boxes. Then, just recently, they began releasing fun, avant-garde effects (the Vortex, the Jam Man) designed for the lower end of the market. Now comes a multieffects processor that has the ease and familiarity of Lexicon's lower-priced units coupled with the high-end power and quality of their "studio" units, like the PCM80 and PCM90.

Enter the MPX 1, an effects processor that, for a street price of around a grand, gives you versatile signal routing and deep parameter editing in an easy-to-use front-panel interface, a full complement of hardware connectivity options (including a digital interface!), and the gorgeous reverb and chorus quality that comes from Lexicon engineering.

### What It Is and Isn't

Though it has no front-end guitar-distortion circuitry, the MPX 1 does have lush and complex time-based effects (reverb, chorus, delay, etc.), EQ, phase shifter and rotary effects, and incredible routing configurability. You could very well employ the MPX 1 via your preamp's F/X loop, as a subsequent processor to say, a DigiTech 2112 or other multieffects processor, or as the last effect in your chain for the onboard digital I/O port which allows you to convert any sound you've created to a digital signal for direct-to-digital input into your DAT, MDM, or hard disk recorder. Conversely, you can come out of any digital machine, process the signal and go back (or to another device) digitally. The MPX 1 functions as a recording device (as an additional processor accessed by a mixer's aux sends or direct outputs) as well as an in-line performance processor.

### Power Editing

One of the MPX 1's biggest selling features is the front-panel editing interface. Despite its one-rack-space size, the unit provides plenty of display and tweakable hardware. Each effect type has its own lighted button, so that when you dial up a preset, the appropriate effect buttons light up. Pushing a lit button turns off the light as well as the effect. Simple enough. But there are additional buttons and functions that give the front panel a lot of power for parameter control without ever descending into a menu. For example, there's a dedicated Tap button that allows you set any tempo-based effect by hitting it in time to the music (you can also assign this function to a foot pedal). An A/B switch accesses up to

five different parameter settings at different rates in a given program or can "morph" between two effects. There are knobs for Bypass, Mix, and Patch, an Options knob (which reveals parameters you may want to have access to), Edit and Store knobs, and more. The effect buttons not only light on and off, they blink at different rates, depending on their edit status. There's even a "soft row" of editable parameters in Program mode that allows you to edit the most obvious settings without having to enter the Edit mode. These parameters change from program to program (thus the term "soft"). Very slick.

### Features, Features

One hip feature of the MPX 1 is that it allows you to reorder any effect in the chain, to designate a feedback loop, or to create any mono-to-stereo scheme you desire, including the ability to use the two lines independently to process separate inputs. The display gives you a graphic representation of this, so it's quite intuitive.

Programs on the MPX 1 are sortable by different criteria, such as name, type, and number. What's great about this system is it not only allows you to view your programs in several organizational schemes, but you can search for programs as well. It's a miniature database that gives you easy access to any of the onboard 250 programs.


While the MPX 1 is designed as a multipurpose unit capable of handling any signal that requires processing, it seems especially suited to guitar effects. This is encouraging, as 200 of the 250 memory locations are read-only, though I would rather have seen

at least a hundred user-programmable locations with a reset switch (or key combination) that would recall the factory programs.

The only major drawback of the MPX 1 is that it runs out of processing power rather quickly. Though it's possible to have up to five effects simultaneously, realistically, the number is lower. The reason is that if you have a program requiring any degree of processing intensity—such as a stereo pitch shifter—you don't have enough power left over to add, say, three effects plus a stereo delay with a 500 millisecond delay time. There's no way to tell when you'll go too far, except by trial and error. The MPX 1 has no "memory available" indicator or other guide to warn you when the processor will post the "sold out" sign. On the plus side, the most important effect of all, reverb, is handled by a dedicated processor, which is unaffected by the other effects' requirements. No matter what wacky programs you set up, you'll always have the full power of Lexicon's reverb algorithms.

### Conclusion

The best thing about the MPX 1 is how quickly and easily you can edit and program the parameters. The programs are well written, and often you'll never have to leave Program mode to

tweak the sounds, because the "soft row" assignments put the most important parameters right up front. The searchable/sortable database also falls into the ease-of-use category. The routing map lets you see just how your signal chain is constructed, and the A/B switch is useful in toggling between alternate versions of the same effect (such as open-back and closed-back cabinet simulation) and morphing. All this editing power wouldn't mean squat, though, if the quality wasn't there. To that end, the MPX 1 is simply the best sounding box out there for reverb and other time-based effects, and the routing flexibility allows you to create some highly original and stunning effects (as many of the presets prove). Unless you absolutely have to have five full-bore effects at once or are seeking a distortion box inside your multieffects processor, you can't beat this Lexicon unit for functionality or quality. 



### SPEC SHEET

Price: \$1,299.00

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# Optek's SmartLIGHT Guitar

## The Way to Better Visualization



**W**hen Optek released the original Fretlight guitar, they were attempting to help guitarists in their age-old quest to better visualize the notes of scales and chords on the guitar fretboard. Optek's solution was to provide a guitar that was in all ways conventional, except that it had LED's (light-emitting diodes) imbedded in the fingerboard. These lamps light up at the appropriate string and fret location for any chord, note, or scale. You choose a

scale or chord of any type (via three onboard knobs that select root, function and quality), like, say, a B $\flat$ 7 $\sharp$ 9 scale, and *voilà*—all the notes belonging to that scale or chord light up instantly and simultaneously over the entire fretboard (including open strings. Great concept, except that to *change* scales (like to the resolution of that B $\flat$ 7 $\sharp$ 9, E $\flat$ m), you had to read two knobs while peering at the settings. Not

exactly something you can do on the fly at  $J=220$ .

So with their second generation, the SmartLIGHT, Optek made sure to address that shortcoming with a computer interface that now allows any guitarist with a Mac or Windows PC to hook his guitar up to the computer. Optek's G-Man software allows you to compose and play back user-defined sequences (using standard musical language of quarter notes, half notes, and measures) that change the LED patterns for you as you jam along in time to a click track. The software also enables you to create your own scales and chords, save them to a library, and have them be part of the sequence. For those of you without computers, Optek has retained the original Fretlight concept as well by taking the circuitry and selector knobs off the guitar and putting them in a box (the Fretlight PLUS Connection kit). While they were at it, they added some features. A supplied footswitch turns the lights off and on, to help in memorizing the patterns.

So Optek has covered their bases well. They've made the guitar (now a Tele-style model) compatible with either the SmartLIGHT system (computer interface plus software allowing for real-time changes) or the original, non-computer configuration of the Fretlight (now in a box, with improvements). What remains unchanged is the heart of the unit itself—the light-


ed fretboard. If you're comfortable with this concept to learning notes, you can find many uses for this unique system. For example, seeing the notes of a given scale all at once helps greatly with intervallic playing. You can leap around the fretboard, playing out of position without worrying about hitting wrong notes. As a teaching tool it's valuable, because you can show "potentialities" visually with the lights.

There is a slight ergonomic problem when playing the SmartLIGHT Guitar (which comes in four Tele-style models): You have to move your head over the fretboard, or tilt the guitar up to see all of the lamps accurately. It's not a major adjustment, but over time, it could prove to be a strain (as a workaround, you could play in front of a mirror). Optek gives you the choice of having the chord or scale's root blink, but the blinking rate is not fast enough to allow your peripheral vision to target a note with any musical usefulness.

The software is simple and intuitive for creating sequences. You can even import MIDI files, which the program analyzes for pitch content and then maps to the guitar neck. Hopefully, future upgrades will include the ability to sync to a MIDI clock, which would allow you to play against real music, not just a click track. This upgrade with real-time changing is an improvement over the



previous, somewhat static system.

Other than tilting the guitar up or moving my head to avoid parallax error when matching LED's to strings, the system works as advertised. Players eventually have to go lightless, like all the greats from Segovia to Cobain have done when creating their music, and it's a matter of individual case as to when the lights go from being instructive to being a crutch. But those are issues about the SmartLIGHT philosophy, not their technology. Whatever your preconceptions are, get one in your hands before you dismiss or embrace the technology. It's definitely a new experience in fretboard visualization. 

### SPEC SHEET

Price: Guitar: \$479.95  
PC/Mac Connection Kit: \$199.95  
Fretlight PLUS Connection Kit: \$249.95

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# RainSong Dreadnought

## Strumming In The Rain

by Michael Ross



**S**o you are a singer/songwriter playing your first big outdoor festival. The next thing you know, the heavens open up and raindrops the size of marbles are soaking you and your 1954 D-18. The audience is game to keep going. Do you: a) punk out and race to the dressing room trailer, or b) continue playing and kiss off your guitar?

Well, thanks to Dr. John Decker & Co., there is another option. Decker has developed an all-graphite acoustic instrument that is impervious to changes caused by time or weather. Modulous

has popularized graphite necks and Ovation has had success with man-made bodies, but RainSong offers the first acoustic guitar that is devoid of any wood (except for the ebony machine heads). With the help of luthier Lorenzo Pimentel, Decker has designed an impressive line of instruments including classical, flamenco, steel-string, archtop and bass models.

The dreadnought we tested seemed born for the stage, with its striking black finish and abalone inlay work. The topless hula girl on the headstock and the leaping dolphin at the 12th fret are prime video material (the hula girl is available in a PG-13 version with a lei covering her assets). The graphite and Kevlar (another synthet-



# Fender Frontman 15G

## A Little Amp With A Big Attitude

**A**h, memories. My first amp 20 years ago was a tiny transistor combo with three knobs (volume, bass, treble), one channel, one 8" speaker, and about a half a watt of power. It had the coldest, most brittle tone imaginable. Needless to say, my guitar tone *blew*. Rocket scientist I was at the time, I soon plugged a Electro-Harmonix Muff Fuzz into the amp's input jack and then strapped on my extra-cheesy (and thankfully soon discontinued) Gibson Marauder to complete the rig. At that point, my tone *blew worse*. What's the point of this misty reverie? For a long time, practice amps stunk, big time. Bad sound, no distortion, and ugly cosmetics all added up to some younger players having bad-first-amp nightmares for years—myself included.

Fender, however, is rectifying that situation with their new Frontman series, which is constructed in the company's plant in Esenada, Mexico. The line ranges from the non-reverb 15G that we're reviewing here to two reverb models (15-watt and 25-watt) and a bass amp. The perks right off the bat are the slick, black Tolex/metal grille cosmetics, two channels, and prices to beat the band. But enough gratuitous commentary. Let's see if the 15G is any more dreamy than my micro-amp nightmare of 20 years ago.

For about a hundred clams, the Frontman 15G gives you a pair of non-footswitchable channels with independent master volumes, a Gain control on the Drive Channel, a three-band EQ (bass, treble, midrange), a headphone jack, one 8" speaker (with two tiny ports in the cabinet, presumably to add a wee bit more bass), and an output jack to hook up an 8-ohm extension cabinet. There's also a five-year transferable warranty for you consumer-minded folks.

So howzit sound, you ask? Pretty good, actually. The Clean channel has decent headroom up to



about 12 o'clock on the Volume knob. This means you get a solid clean tone that doesn't break up when you whack the strings real hard, depending, of course, on the output of your guitar's pickups; single-coils will stay cleaner than, say, "distortion" humbuckers. It's reasonably fat considering the amp's diminutive size, and should be fine for beginners or folks who plug in their own favorite fuzzbox. (I use the term "reasonably" because we're talking about a small practice amp, not a larger, higher-end unit which should be expected to produce a better-quality clean tone. So, for \$100 worth of amp, I'm not complaining—just pointing out the reality of amp physics.)

The Frontman really becomes fun over in the Drive channel. A long way from that first amp, the 15G packs an impressive wallop of crunch when you punch up the gain. Sure, it's still solid-state dis-

tortion with a shiny, brittle edge, but you've got to marvel at the sustain here, which is where old tranny-distortion circuits always failed. Push the Gain to three o'clock and you'll be greeted by a surprisingly meaty wall of crunch, replete with tons of harmonics for you edge-of-the-pick squealers. To combat any fuzzbox rasp, knock that Treble knob back and you'll get a distortion sound that will both impress your friends and annoy the crap out of your parents. (That's the whole point, right?) The manual also provides a neck-position Strat setting *à la* SRV that works very well for a 15-watter. The headphone jack works satisfactorily, though you should note that the tone will be fatter on real stereo phones versus those Walkman-type units. Again, it's just

a matter of physics.

In sum, the Frontman 15G is a fun little amp. I think the combination of price, features, and that chunky Gain channel will make this unit a popular practice amp. Considering what starter amps sounded like when I was a novice, this is the kind of gear that will make us old geezers smile, and newer players roar with authority. "Hey Mom, can me and my buddies jam in the garage? We'll keep it down . . . promise!" ☺

### SPEC SHEET

Price: \$109.99

**FENDER MUSICAL INSTRUMENTS**  
7975 N. Hayden Rd., Ste. C100  
Scottsdale, AZ 85258  
602-596-9690  
fax: 602-596-9948  
[www.Fender.com](http://www.Fender.com)

ic material) top exhibited a woodlike grain, complete with faux flame and bird's-eyes. The good news is that the wood resemblance extends to the sound. Rather than the perfectly even but cold response one usually associates with graphite, the RainSong dreadnought resonated to a specific frequency (in this case, F) just like a wood guitar. The volume from string to string was similar, but the slight inconsistencies from note to note helped give the instrument personality. The bass strings had that huge piano quality often found in graphite instruments—think Steinberger—and the high-end leans more toward cutting than warm.

As you might expect, the bracing system is

unusual. No neck block or end-pin block is necessary, but there was a slight bulge to reinforce the end-pin jack of the Fishman Axis+ pickup system in our unit. Instead of a typical X-bracing, the dreadnought sports two sets of parallel braces: one set across each side of the soundhole and one set diagonally across the lower bout. Our guitar played perfectly right out of the case (all instruments come tuned to pitch). The medium-gauge strings allowed some serious pounding without buzz; which is good because the guitar seemed to sound better when played harder. Plugged in, the sound opened even more, giving added support to the concept that this is a great stage instrument.

Don't expect the RainSong to provide the tone of a vintage Martin, Gibson or Guild. But those guitars can be finicky travel companions, whereas this instrument offers consistency of playability and tone. If you are in the market for an eye-catching, durable instrument that can cut through a band or a busy mix, check out the RainSong. And you can play it in the rain. ☺

### SPEC SHEET

Price: \$3,500

**RAINSONG**  
300 Ohukai Road, C-14  
Kihei, HI 96753  
808-879-0434  
fax: 808-879-4261  
[rainsong@aol.com](mailto:rainsong@aol.com)  
<http://rainsong.com>



# GearFest '97

## Looking Into Your Equipment Future



**T**o musicians and folks in the MI (musical instrument) biz, the words "new year" also inevitably bring to mind "new gear." Each January, players, retailers, manufacturers, and a few fans all make their annual pilgrimage to Anaheim, California, for the humongous Winter NAMM show, where members of the National Association of Music Merchants display their latest wares for music store owners from around the world. If you're into new gear, this is where it all begins. 1997's show revealed a number of inviting trends in guitar equipment, all of which you as a player should be aware of. Here are just a few samples of what's heading your way. If you want to check out the whole gear enchilada for '97, head over to your local music store and prepare to do some serious tweaking.

### AMPS

In many people's minds, the hottest area of gear today is amplifiers. Every company seems to be making them, and many are coming up with new and clever innovations for the modern player. One interesting area is the concept of the "digital" amp. Digital sound for guitarists got bashed in the early '90s for being too thin and cold-sounding, especially when trying to emulate overdrive and distortion tones. But today, the "electronic amp" seems to be making a rebound. For starters there's the Line 6 AxSys 212, which aims to faithfully replicate the sounds of many famous amps and effects—all you have to do is plug in your guitar. A menu lists all

the different sounds you have available—from Vox, Fender, and Marshall amps to a variety of speaker cabinets, and even a few of your favorite stompboxes. All of these sounds have been digitally "modeled" by the software within the amp, and are available to you at the touch of a button. Clearly, this is new to amplifiers (though you can see modeling similarities with Roland's VG-8 guitar emulator system, introduced two years ago).

Other digital amps include Yamaha's DG1000, a dedicated guitar preamp that derives its potent crunch tones completely in the digital realm. Just hook it up to a good power amp and cabinet, and you'll be in business, with lots of presets and user-pro-

grammable sounds to choose from. There's also the Millennium amp from Johnson Amplification (a division of DigiTech). With a pair of 12AX7 tubes in the preamp, this is a digital/analog/tube combo that can also deliver a ton of tones from a simple onboard interface. Or check out the Peavey TransFex Pro 212s, a MIDI-programmable combo with a big onboard effects processor to create endless combinations of digital and analog sounds. From TransTube mega-crunch to layered effects, this wild Peavey unit is clearly not the same old thing. So as you can tell, digital amps are back in business as of 1997, and you owe it to yourself to check out these new technological wonders.

There are also a spate of new practice amps on the market, many of which combine super-low price tags with a surprising amount of overdrive punch. Such is the case with Fender's new Frontman series, Park's G-Series by Marshall, and DOD's I.T. line, which includes various models with potent overdrive, distortion, and chorus effects, just like their famed stompboxes. One can't forget the acoustic-amp arena, either. Long known for their concrete-melting electric guitar amps, Rivera has just introduced the Sedona, a cool tube amp that offers both state-of-the-art acoustic and electric sound—all from one unit. Trace Elliot, meanwhile, is exploring the affordable range with their \$399 TA30R, a small acoustic-electric combo that has both a notch filter (for controlling feedback) and reverb. But whether you check out these or the acoustic amps from Fishman, Marshall, Crate, Laney, Peavey, Roland, or whomever, just make sure you do it soon. If you've just bought yourself an acoustic-electric guitar, don't even think of plugging it into your electric-guitar amp, unless, of course, you really like a muddy tone. This new wave of acoustic amps is the only way to go for "unplugged" players, short of plugging into that PA you have sitting around.

Don't worry, tube fans—the 100 percent tube-fueled amplifier is still alive and well. If you're hungry for the fat, warm tones of tubes, there are plenty of new amps out there from Mesa/Boogie, Matchless, Fender, Marshall, Carvin, Crate, Ampeg, Peavey, Soldano, Egnater, Wizard, Bogner, Kendrick, Top Hat, Blue's Pearl, and rest of 'em. No question, tube amps are still alive and well.

### GUITARS

There are some interesting trends in electric guitar, most of them continuations of recent movements. The "signature guitar" fad



is showing no signs of slowing down—witness the introduction of the long-awaited Jimi Hendrix Stratocaster from Fender. Peavey's EVH Wolfgang (with a nifty drop-D tuner on tremolo models) is finally showing up in stores, while other new celebrity axes include the ESP James Hetfield Model, Carvin's Allan Holdsworth, Modulus' Flea Bass, Washburn's P-1 (for Nuno), Cort's LCS-1 (for Larry Coryell), Fender's Limited Edition Ritchie Blackmore Strat and Noel Redding Jazz Bass, Epiphone's BaxterMaster (for Jeff "Skunk" Baxter), Gibson's Joe Perry and Ace Frehley Les Pauls (sorry, the pickups on the Ace guitar don't spew smoke), and a fresh Ibanez Pat Metheny hollow-body, the PM100. And for acoustics, dig Martin's Paul Simon guitar, and Taylor's Leo Kottke 12-string (LKSM) and Dan Crary six-string (DCSM) Signature Models. Another cool item in the acoustic world appears on Ovation's 1997 Collector's Edition: instead of the typical onboard volume knob, this slim-bodied guitar has touch-sensitive bumps on the upper bout that change the volume as you slide your finger across each ridge. Beam me up, dude.

There are also fresh goings-on in the acoustic-electric area, specifically in the combination of piezo-acoustic pickups on solid-body and semi-solid guitars. The Parker Fly appeared with several new models (all using Fishman piezo pickups), including the affordable Nitefly, and Godin also has a few new winners, such as the ACS nylon-string solid-body and A6 steel-string semi-acoustic. Godin's LGX-SA and three Brian Moore solid-bodies (MC/1, C-90, and C-55) are now available in a "triple-platform" format, which is the ability to jump from electric to acoustic to guitar synth/MIDI at the flick of a switch. If you really want to venture into the future, these guitars are helping pave the way.

## EFFECTS

The trend in effects seems to be, simply, more sounds/fewer buttons. There's a huge movement away from the cursors and menus that have dominated guitar effects for the last decade, largely because guitarists just don't like them. The industry has finally realized that guitar players are not keyboard players, and therefore aren't enchanted with thick manuals and long programming tasks (let alone Rick Wakeman's solo albums). Guitarists don't want to push buttons—they want that new sound *now*.

Look at the new pedals, floor units, and rack gear from just about anyone—Rocktron, Lexicon, Roland, DigiTech, Yamaha, Peavey, DOD, Zoom—and you'll find these manufacturers replacing those pesky cursors with more familiar knobs and a more accessible interface overall. About time, eh? There's lots of retro action, too, including some Danelectro stompboxes, the Matchless Echo

Box (using real tape echo!), and Rocktron's Banshee voice box. A little Frampton, anyone? There's even a gizmo called the Batman, from Rocket Amps, that you can plug your AC-adaptor effects into and then simulate the electric tone of your favorite 9-volt batteries. This one's for you, Eric "Mr. Duracell" Johnson.

There has also been a reappearance of the guitar synthesizer. Just when some pundits had declared this gear species extinct, it's come back to life with surprising vigor. There are new modular units from Yamaha (the G-50) and Axon, as well as the extremely affordable GR-30 from Roland. With its impressive array of new sounds and effects (including an arpeggiator), further appealing with its very low price, the GR-30 promises to lure many guitarists into the seductive world of guitar synthesizers.

## PICKUPS

For starters, lots of folks are making a big push in the bass and piezo-acoustic area. There's no doubt about that. But the biggest twinge I'm sensing in my gut is that the pure single-coil sound isn't as hot as it was a few years ago. The trend seems to be moving back toward full humbuckers, as well as single-coil-sized 'buckers that fit nicely into Strat- and Tele-style guitars without routing. Two years ago, it was cool to have the 60-cycle hum of a real single-coil coming out of your amp. But today, I get the feeling that it has started to get on some players' nerves. After all, this is the so-called Information Age, an era of high-tech wizardry à la the Internet, home computers, and satellite TV. Why, then, would you want your guitar to hum like an old toaster? Granted, there will always be a sect of players who remain devoted to the pure sound of single-coils, but again, I think that the sound of electronic "silence" is coming back. Am I alone?

## IS RETRO DEAD?

If you walked around NAMM for a few days and didn't collapse from exhaustion or blistered feet, you might get the impression that the "retro thing" isn't as hot as it was even a year ago. My feeling is that it's still a force to be reckoned with, even though manufacturers are dabbling with new concepts, such as the aforementioned digital amps and guitar synths. Still in the retro game in a big way are, obviously, Gibson and Fender (with the latter's Squier Super Sonic and Venus axes), along with Fernandes (notably, the Native and H-Series slabs), Tom Anderson guitars, G&L, Gretsch, Hamer, Guild, and innumerable stompbox and boutique amp makers. So if you're gear-heart lies in the past, don't worry: Retro isn't history yet. But we may have crested the vintage-gear hill and are now cruising down towards equipment roads that are truly uncharted. ☐



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# Guitar Picks

BY JASON ZASKY

## OPEN AND SHUT CASE

### SKB-56 Les Paul Case (\$132.95)

In keeping with their commitment to continually improve their cases, SKB has introduced a redesigned Les Paul case. The new 56 features a sleek countoured look and an archtop design for added strength and protection. The shock-absorbent, plush-lined foam interior has been engineered to fit most after-market versions of the Paul, and fits both right- and left-handed models. It's easy to make a case for it.

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Orange, CA 92667  
714-283-8118  
fax: 714-283-0425  
www.skbcases.com

## TUBE TIME

### Songworks Little Lanilei Tube Amp (\$379)



The Little Lanilei is one small tube amp—yet it has much of the tone and feel of the big ones. The LL measures only 8 x 8 x 6" and consists of a high-gain preamp (first knob) using two 12AX7A preamp tubes, a tone circuit (second knob) with a wide-ratio tone control, and an output stage (third knob) that controls a differential bi-polar power amp. It yields about 7 watts into a 6 1/2" handmade speaker and features a line out jack (pre-master volume) which can be used for an input to a multi-effects processor or power amp. You know what they say: It's not the size that matters.

SONGWORKS SYSTEMS AND PRODUCTS 25271 De Salle St., Laguna Hills, CA 92653 714-454-3106 fax: 714-470-0603 web site: <http://www.songworks.com>

## SAFE AND SOUND

### Furman PlugLock (\$58)

The PlugLock is an AC outlet strip with an adjustable forked clamp over each socket. The clamps lock up to five "wall wart" transform-



ers in place, keeping them from falling out in transit or in the middle of a gig. The forks also make it possible to lock ordinary plugs in place. The PlugLock is rated at 15 amps, comes with a heavy-duty 5-foot, 14-gauge, 3-conductor cord, and is circuit-breaker protected. More power to you.

FURMAN SOUND INC. 1997 S. McDowell Blvd., Petaluma, CA 94954-6919  
707-763-1010 fax: 707-763-1310 e-mail: [furmansnd@aol.com](mailto:furmansnd@aol.com), web site: <http://www.furmansound.co>

## NOT JUST A PHASE

### ADA Final Phase Pedal (\$249.95)

ADA has recently released a reissue of the original 1979 Final Phase phase shifter/distortion pedal. The Final Phase's design produces higher "Q" notches than standard phase shifters, and provides an independently switchable 1970's style distortion. The reissue measures 6 1/2 x 5 1/2 x 2 3/4", weighs 3 lbs., and features original cast aluminum housing and graphics, as well as internal AC power. A phase you won't grow out of.



ADA 420 Lesser St., Oakland, CA 94601 510-532-1152 fax: 510-532-1641

## SMOOTH TALKER

### Rocktron Banshee Amplified Talk Box (\$399)

The Banshee Amplified Talk Box is the first talk box with its own pre-amp, internal amplifier, and horn driver. Connect the Banshee in line with your pedals, hook the tube to the mic stand, and you're all set for shaping the envelope of your guitar's notes with your mouth. The preamp section has adjustments for Output Level, Tone, and Gain. This box gives a whole new meaning to "scream like a Banshee."



ROCKTRON 2870 Technology Dr., Rochester Hills, MI 48309 810-853-3055 fax: 810-853-5937  
e-mail: [rocktron@eaglequest.com](mailto:rocktron@eaglequest.com), web site: <http://www.rocktron.com>



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## Becoming Self-Reliant

Last month we talked about getting that clean country sound: bright, tight, and spanky. This month, I'll detail just what can happen to your sound—or any sound—when it's set up in isolation and brought out into the real world. I'll also relate some warnings about using gear in your own studio versus someone else's.

First of all, I've discovered that as a recording guitarist, you're expected to have your sound together effects-wise. That may seem

ly change whatever element I wanted, because I owned the board (and the room) as well as the guitar gear. Not enough highs? Just turn a board knob to get back some sizzle. Too much trouble to bend over the stompbox or enter the multieffect's edit menu. Well, I don't do that anymore. I realized that while my guitar gear traveled with me, my board did not. And every board has its own character, especially with regard to EQ. Even if you nominally dial in the same parameters on another board, you can never be guaranteed the same sound.

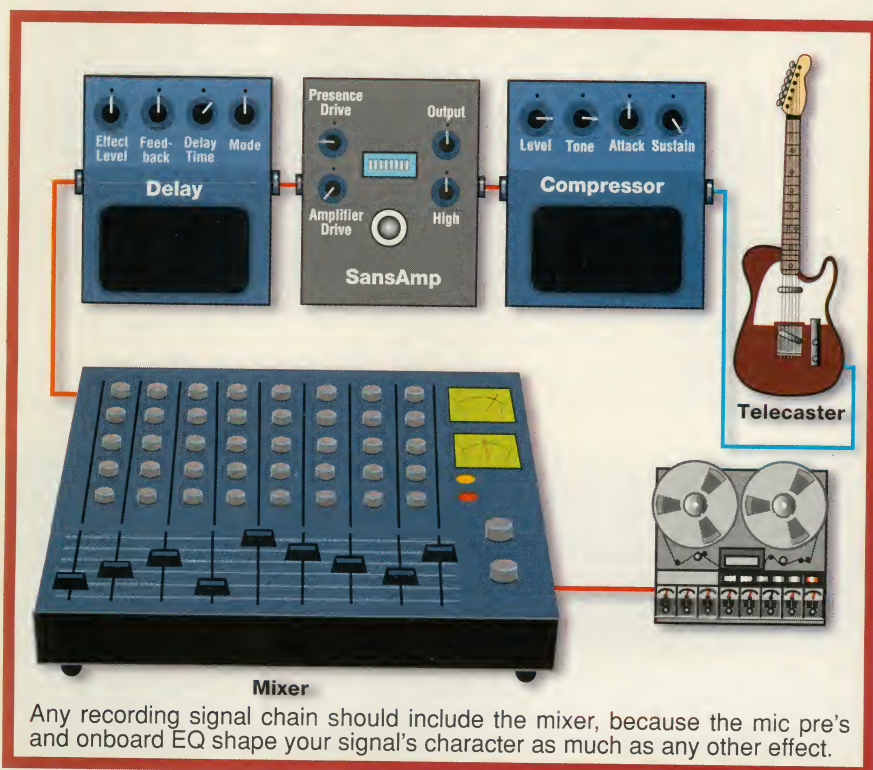
After I had recorded all the tracks for my country riffs book and CD project (discussed in detail last month), I decided to mix at my friend's studio. I did this for two reasons. One, he had better gear than I did. We'd use his near-field monitors, his reverb, his compressor. The second reason was that I wanted to use not only my friend's gear but his ears. I trust him implicitly anyway, but especially with regard to my own stuff where I've (by now) lost all objectivity. I always worry about creating something from start to finish in a vacuum. I was pretty sure I had recorded everything so that with the faders at zero, the EQ flat, and a touch of ambient reverb sitting on top, I would be 95 percent there.

Boy, was I wrong. To my horror, the lead on the first cut—a medium tempo ballad with lots of bends—was out of time. *Out of time!* I was extremely embarrassed, to say the least. Because I had my gear with me, my friend said, "No biggie, just set up and re-record it. I'll run the board and we'll have it done in a jiffy." Trouble was, we couldn't match my sound to the tone in cut #2. We even matched the EQ on his board to what I had on mine, but it didn't work because my friend's board (being a better one) had a subtler EQ effect, and no attempt we made could nail the original. We decided

there was something "extra" going on in my board's EQ and pre-amp that gave my sound a "sizzle." Because I had employed the one "effect" that I didn't bring—my mixing board—we couldn't match the lead sound. I began to despair.

We ended up solving the problem by having me run home, unhook my board, and bring it back to the studio. It worked. We joked around about how I should put the mixer in my stompbox chain and bring it to club dates with tiny stages. This was not so absurd as it first seemed, though, when we realized that many guitarists—including Eric Johnson, who works with an old Neve console—will go through a board just to use the mic pre-amps.

There's an old saying that goes: "If you learn by your mistakes, then I must be Einstein." But in this situation I did learn two valuable lessons. I learned to get my sound from my gear and not to rely on a board, which I used to think of as a neutral element in the signal chain. I also learned that better equipment does not necessarily make better sound. My board of inferior quality actually made my guitar sound better than the higher-quality board, even though we finally concluded it was because of distortion. All of which proves—again—that you must go by your ears and not by the spec sheet. ☐



obvious for things like distortion and flangers, but not so obvious for things like EQ and reverb. Many engineers will tell you to leave off your crappy-sounding reverb because they've got a much better one, and besides, they don't want to "print" with effects. That's legitimate, except if you've tailored a reverb to be an integral part of your sound. Then it's necessary to have a discussion with the engineer to make sure you understand each other.

EQ is an even dicier situation because engineers don't usually see it as an effect, but as a means to correct deficiencies in the instrument itself, or to better highlight a signal in the mix. If you start telling the engineer how to set the knobs on *his* board in the control room from your chair out in the studio, you are exhibiting chutzpah bordering on arrogance. Better to put a graphic or parametric EQ in-line than to tell the engineer how to use his own gear. Have your sound together so that when it hits the board with the EQ flat, it sounds exactly like you'd expect. Any corrective measures from the board are for "big picture" considerations, not because you gave the control room a dull and lackluster guitar signal. As usual, I came to this knowledge the hard way.

Since I was used to recording in my own studio, I would cavalier-



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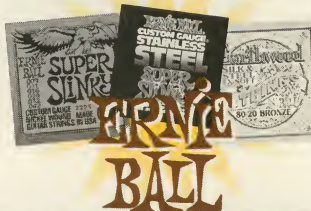
10-0001	M530	Extra Light	10-47	<del>4.99</del> <b>3.19</b>
10-0002	M540	Light	12-52	<del>4.99</del> <b>3.19</b>
10-0003	M550	Medium	13-56	<del>4.99</del> <b>3.19</b>

## Marquis 80/20 Bronze Round Wound

10-0010	M1000	Extra Light	10-47	<del>5.49</del> <b>3.39</b>
10-0011	M1100	Light	12-52	<del>5.49</del> <b>3.39</b>
10-0012	M1200	Medium	13-56	<del>5.49</del> <b>3.39</b>
10-0013	M1600	12 String Light	10-47	<del>8.49</del> <b>5.79</b>

## 80/20 Bronze Round Wound

10-0020	M170	Extra Light	10-47	<del>4.99</del> <b>2.79</b>
10-0021	M140	Light	12-52	<del>5.29</del> <b>2.79</b>
10-0022	M240	Bluegrass	12-56	<del>4.99</del> <b>2.79</b>
10-0023	M150	Medium	13-56	<del>4.99</del> <b>2.79</b>



Item# Mfg# Description Gauges Sale

## Slinkys Nickel Round Wound

10-0621	Pink	Super Slinky	09-42	<del>4.49</del> <b>3.29</b>
10-0623	Orange	Hybrid Slinky	09-46	<del>4.49</del> <b>3.29</b>
10-0622	Lime	Regular Slinky	10-46	<del>4.49</del> <b>3.29</b>
10-0625	Purple	Power Slinky	11-48	<del>4.49</del> <b>3.29</b>

## Slinkys Stainless Steel Round Wound

10-0636	2248	Super Slinky	09-42	<del>4.49</del> <b>3.39</b>
10-0637	2246	Regular Slink	10-46	<del>4.49</del> <b>3.39</b>

## Earthwood Acoustic 80/20 Bronze

10-0708	2008	Rock & Blues	10-52	<del>4.69</del> <b>3.49</b>
10-0704	2004	Light	11-52	<del>4.69</del> <b>3.59</b>
10-0703	2003	Medium/Light	12-54	<del>4.69</del> <b>3.59</b>

Item# Mfg# Description Gauges Sale

## Phosphor Bronze Round Wound

10-0206	J38	12 String Lt	10-47	<del>9.29</del> <b>6.89</b>
10-0201	J15	X Light	10-47	<del>5.79</del> <b>4.39</b>
10-0202	J16	Light	12-53	<del>5.79</del> <b>4.39</b>
10-0204	J19	Bluegrass	12-56	<del>5.79</del> <b>4.39</b>
10-0203	J17	Medium	13-56	<del>5.79</del> <b>4.39</b>

## XL Series Nickel Round Wound

10-0237	XL120	Super Light	09-42	<del>4.29</del> <b>3.29</b>
10-0238	XL120+	Half Step	095-44	<del>4.29</del> <b>3.29</b>
10-0239	XL125	L.T.H.B.	09-46	<del>4.29</del> <b>3.29</b>
10-0240	XL110	Regular Light	10-46	<del>4.29</del> <b>3.29</b>
10-0241	XL110w	Lt Wound 3rd	10-46	<del>4.99</del> <b>3.59</b>
10-0242	XL115	Jazz/Rock	11-49	<del>4.29</del> <b>3.19</b>
10-0243	XL115w	Wound 3rd	11-49	<del>4.79</del> <b>3.59</b>
10-0244	XL140	L.T.H.B.	10-52	<del>4.79</del> <b>3.59</b>

## Classical Pro Arte SilverClear

10-0300	J45	Normal Tension	28-43	<del>6.49</del> <b>4.89</b>
10-0301	J46	Hard Tension	28-44	<del>6.49</del> <b>4.89</b>

## Nickel for Floyd Rose Tremolo Round Wound

10-0256	FRXL120	Super Light	09-42	<del>5.29</del> <b>3.69</b>
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Item# Mfg# Description Gauges Sale

## Nickel Round Wound

10-1002	2502	Light	09-42	<del>4.49</del> <b>3.49</b>
10-1003	2503	Regular	10-46	<del>4.49</del> <b>3.49</b>

## Electric Blue Steel Cryogenic Round Wound

10-1036	2036	Med. Light	12-54	<del>7.99</del> <b>5.79</b>
10-1050	2552	Light	09-42	<del>6.29</del> <b>4.89</b>
10-1052	2556	Light-Regular	10-46	<del>6.29</del> <b>4.89</b>

Item# Mfg# Description Gauges Sale

## 740's Round Wound

10-2203	740LC	Light	10-39	<del>5.79</del> <b>3.19</b>
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## Nickel Plus Round Wound

10-2210	GE340L	Light Wnd 3rd	11-52	<del>5.79</del> <b>4.29</b>
10-2231	G700L	Light	10-46	<del>4.49</del> <b>2.99</b>

## Chet Atkins Deluxe Monel Wound Electric Acoustic

10-2262	GCAS	Light	10-47	<del>5.79</del> <b>4.59</b>
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Item# Mfg# Description Gauges Sale

## Nickel Round Wound

10-1211	150XL	Extra Light	09-40	<del>3.99</del> <b>3.19</b>
10-1212	150	Light	10-38	<del>3.99</del> <b>3.19</b>
10-1205	3150L	Original Light	09-42	<del>4.49</del> <b>3.49</b>



Item# Mfg# Description Gauges Sale

## Bass Boomers Nickel Round Wound

10-0441	GBXL	Extra Light	09-42	<del>4.99</del> <b>3.79</b>
10-0442	GBCL	Custom Light	09-46	<del>4.99</del> <b>3.79</b>
10-0443	GBL	Light	10-46	<del>4.99</del> <b>3.79</b>
10-0444	GBM	Medium	11-50	<del>4.99</del> <b>3.79</b>

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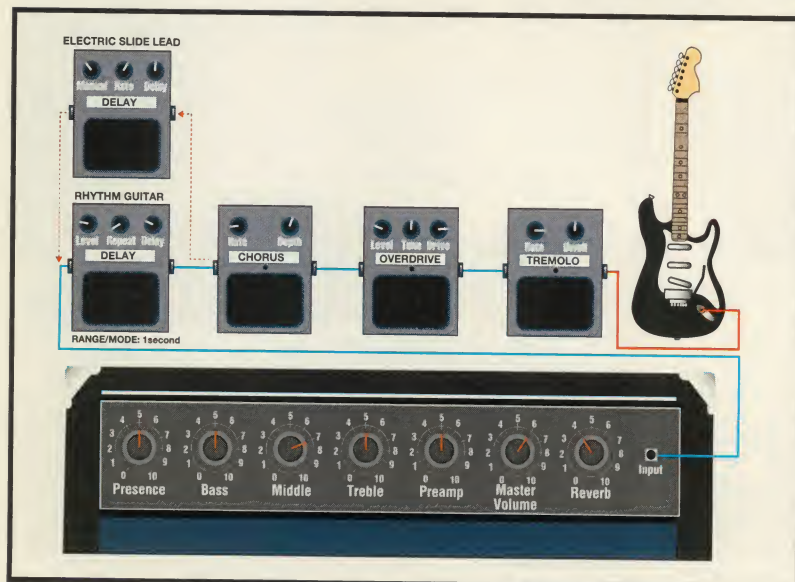
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## The Wallflowers "One Headlight"



As the son of the legendary Bob Dylan, Jakob Dylan has a wealth of musical experience and inspiration to draw from. His band shows a great deal of the elder Dylan's influence in style as well as instrumentation. Jakob takes the role of lead vocalist and shares the guitar duties with colleague Michael Ward.

The basic sounds for "One Headlight" come from single-coil pickups and tube amps. The lead guitar starts the intro with a clean, punchy tone with some edge, using the neck pickup of what's likely a Strat. The amp is set so that it breaks up only when the strings are hit hard. The main effects are reverb and fast tremolo, although the amp used on the recording probably has built-in "vibrato." (Since there's no pitch change, the actual effect is tremolo.) The setup shown includes a separate tremolo stompbox for those using amps without the built-in effect.

The rhythm guitar plays a muted chugging pattern throughout the song, using overdrive and slapback echo. The parts are played on the bridge pickup of what also sounds like a Strat. The lead guitar weaves in some tasty riffs during the verses, using either tremolo and reverb, just reverb, or overdrive for a heavier sound. Additionally, there are some icy background lead parts dubbed in here and there, which use some gated reverb and chorus, added on at the board. There are a few different solo/lead parts that trade licks throughout the song, especially at the end, including a hotter overdriven guitar played on the bridge pickup, and an acoustic guitar. The two acoustic slide solos come in at the end of the second verse, just before the chorus and at the very end of the song. There are no effects used on the acoustic. The electric slide

solo that comes in after the second chorus uses the bridge pickup. This part is complemented with long digital delay and some chorus effects for a thicker tone. These effects are added at the board, but equivalent pedal settings are shown.



## Ritchie Blackmore

Players have long sought the tone secrets of "The Man In Black." For over 25 years, Ritchie Blackmore has mesmerized heavy metal audiences with his fiery Strat riffs and eardrum-splitting wall of Marshalls. He's also primarily responsible for getting Deep Purple into the *Guinness Book Of Records* as "the world's loudest band." So go grab your earplugs and, without further ado, let's dive into the gear of Mr. Blackmore.

Obviously, a big part of the picture is the Fender Stratocaster, though ironically, his early work with Deep Purple found him wailing exclusively on a Gibson ES-335 semi-hollow-body. But with the death of Hendrix in September 1970, and both Clapton and Beck's increasing use of the Strat around the

same time, Blackmore himself soon switched over to Fenders and hasn't looked back. Aside from these influences, he also felt that Gibsons were too easy to play, while Fenders required more of a fight. And in his mind, the better the fight, the better the tone. True or not, it certainly works for him.

Blackmore's signature guitars are either white or sunburst CBS-era Strats with the oversized headstocks and often rosewood fingerboards. He customizes them, too. Among the significant changes are dropping the middle pickup as low as it will go, since he never uses it. He also sands the fingerboard between the frets (getting a scalloped effect for faster fingering), and puts in fatter Gibson

frets and Schaller tuning machines. To combat any potential neck movement, Blackmore always glues the necks of his Strats in, in addition to retaining the bolted neck joint. For strings, he endorses the Picato brand, and uses gauges .010, .011, .014, .026, .036, .042.

For tremolo action, he puts four springs in his tremolo cavity and sets up the bar to go up or down. He also has a really fat steel bar instead of the conventional Fender bar, since he's prone to snap them off during his violent whammy attacks. No shrinking violet, he's even broken a few of the heavy ones, too. In recent years, the guitarist has taken to using hum-free pickups to keep things quieter onstage and in the studio. As of 1997, there's even a limited-edition Ritchie Blackmore Stratocaster available from Fender. (Grab them while they're hot!)

As for amps, Blackmore briefly used Vox amps in the '60s, but then moved to Marshalls for the next 25 years. Although he's well known for the wall of Marshall stacks that powered his back line for years, his most famous one is a Marshall Major head that the company customized to push out 200 watts. Suffice to say, this was one freakin' loud amp—perhaps the loudest one ever built. On the other hand, if you're ripping through barnburners like "Smoke On The Water" and "Burn," a loud amp is just what the doctor ordered. Lately, however, Blackmore has jumped completely over to Engl tube amps, just in time for the recording of his latest Rainbow CD, *Stranger In Us All*.

Never one for effects, Ritchie's longtime tone tools include a wah-wah and an ancient Aiwa tape deck that he uses as an echo and preamp. He says it acts almost as a compressor over his tone, flattening the highs and lows, and boosting the midrange. Ritchie began using the Aiwa back around 1968 and, even today, the guitar legend won't go onstage without it. Now that's devotion.



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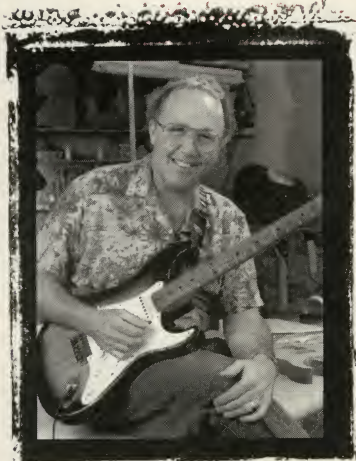
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## Dan Erlewine Guitar Repair Guru



Dan Erlewine got involved in guitar repair back in high school. "My Dad had a wood shop back in Ann Arbor, Michigan, and I grew up around tools," he recalls. "My mother was an artist, so I was trained since childhood to use paints, crayons, and pastels. It was a natural thing for me to want to refinish my guitar." In 1969, Dan started Erlewine Instruments in Ann Arbor, and today his cousin Mark Erlewine runs the business out of Texas.

Dan has written columns and books about repair for over 10 years. As the current director of technical operations at Stewart-MacDonald, Dan spends a great deal of time handling the trickiest repair jobs and developing new tools that

improve repair methods. Says Dan, "I've learned some phenomenal things from other repairmen that have just blown me away and I never would've thought of."

*What are some of the most common complaints you hear?*

The most common work is fretwork, which involves getting the neck where it should be and either dressing the frets or refretting it so that it plays well. Making nuts and fretwork are the most common jobs, as is the basic setup, adjusting the guitar's action and making it play well. People usually approach me with the "basket cases" that other repairmen don't want to do or are afraid to try. At times, I take on things I later wish I hadn't.

*How important is it to have a guitar setup done?*

A guitar setup is highly underrated by musicians. They should [plan to] spend more money than they're usually willing to pay. It's hard to charge enough for it, because it can take hours to set up a guitar and make it play perfectly. That's why I think that people should learn how to do it on their own. I don't mean to take business away from repair shops, but the players should get some sort of feel for their instrument and keep it in adjustment. On an acoustic guitar it's a little tougher. There's not much you can do if you have a 1953 Martin D-28. You can't adjust the neck because there's no adjusting rod, the saddle doesn't pull out of the bridge easily, and the nut is glued in. But if the instrument is made to be adjustable, players should be able to adjust it themselves.

*What essential adjustments should any guitarist be able to do himself?*

Raise and lower the action, loosen and tighten the truss rod, raise and lower the pickups, lubricate that parts that need lubrication, clean things that need clean-

ing, and set their own intonation. You don't need to, but you should be able to disassemble an electric guitar and put it back together again, if you had to. I don't mean to unwire it, but to be able to get at parts to clean it. Unless it's a vintage guitar that you may be nervous about taking apart, you should be able to do upkeep on your own guitar. You should never have your guitar out of adjustment, and they need adjustment all the time.


*How often do you recommend players look over their guitars to readjust the neck, action, and intonation?*

Every time they change strings or every time something doesn't feel right. Get a good light on it and take a look at it. Don't fix things that don't need to be fixed. If it plays good, leave it alone.

*How often do you recommend changing strings?*

Change strings when you feel like it. I like to change strings on the day of a gig, and we play about every two months. I love the way a guitar sounds with a new set of strings. They ring better and don't seem to go out of tune as much, and they seem to make me play better. I also clean my strings by wiping them.

*What advice would you give to people who seriously want to become more involved or better at repair?*

Educate yourselves and don't be afraid to work on your own instruments. Invest some money on a few junky guitars to practice on, and invest in some books and videos for more information. There are also some libraries that have repair books and even schools that teach the trade. 

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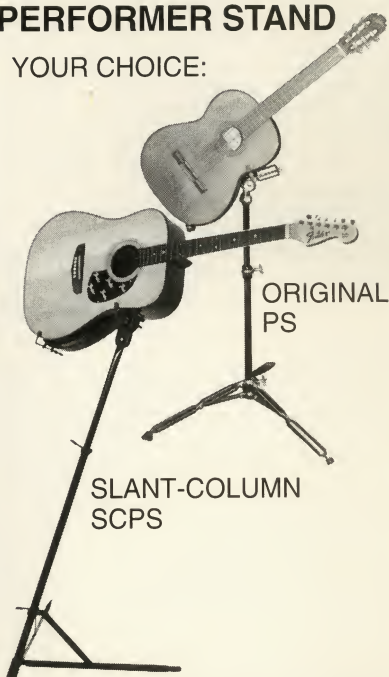
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### David Gilmour cover

Pink Floyd-Another Brick In The Wall, Part Two • \*The Byrds-Eight Miles High • \*Queensryche-Queen Of The Reich • Randy Rhoads-S.A.T.O.

## 8811 NOVEMBER 88

### 5th Anniversary Issue

Van Halen-Black And Blue • \*Megadeth-Wake Up Dead • \*Santana-Song Of The Wind • \*Joe Satriani-Always With Me, Always With You

## 8812 DECEMBER 88

### Cinderella cover

Jimi Hendrix-Come On (Part One) • \*Vai/David Lee Roth-Damn Good • Cinderella-Gypsy Road • \*Eric Johnson-Zap

## 8902 FEBRUARY 89

### Lynch/Bratta cover

\*Dokken-Kiss Of Death • Def Leppard-Pour Some Sugar On Me • \*Guns N' Roses-Sweet Child O'Mine • \*Robert Cray-T-Bone Shuffle • Billy Sheehan-NV43345

## 8904 APRIL 89

### Anthrax cover

B.B. King/U2-When Love Comes To Town • \*Van Halen-Spanish Fly • \*Jeff Beck-You Know What I Mean • \*Anthrax-Be All, End All • \*Allman Brothers-Jessica • Jeff Beck poster

## 9005 MAY 90

### George Lynch cover

Aerosmith-Janie's Got A Gun • \*Dokken-Mr. Scary (Live) • \*Jeff Beck-People Get Ready • Cream-Sittin' On Top Of The World • \*Billy Cobham, Tommy Bolin-Quadrant 4

## 9007 JULY 90

### Steve Vai cover

The Smiths-Bigmouth Strikes Again • Steve Vai-Call It Sleep • Kiss-Forever • Savatage-Gutter Ballet • \*Steely Dan-My Old School

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### Randy Rhoads cover

\*Alannah Myles-Black Velvet • \*Boston-Long Time • Joe Satriani-Mystical Potato Head Groove Thing • \*Ozzy Osbourne-Steal Away (The Night) • Slaughter-Up All Night

## 9009 SEPTEMBER 90

### Clapton/Van Halen cover

Phil Collins-I Wish It Would Rain Down • \*Riverdogs-Toy Soldier • Van Halen-Hot For Teacher • \*Soundgarden-Hands All Over • \*Faster Pussycat-House Of Pain

## 9010 OCTOBER 90

### Bon Jovi/Beck cover

\*Bon Jovi/Beck-Blaze Of Glory • Faith No More-Epic • \*Fleetwood Mac-Go Your Own Way • \*Jeff Healey-I Think I Love You Too Much • \*Poison-Life Goes On

## 9011 NOVEMBER 90

### 7th Anniversary Issue

\*Steve Vai-I Would Love To • Winger-Miles Away • Anthrax-Got The Time • Led Zeppelin-What Is And What Should Never Be • \*Tom Petty-Runnin' Down A Dream • The Year In Rock

## 9012 DECEMBER 90

### Warren DeMartini cover

\*Ratt-Lovin' You's A Dirty Job • Stevie Ray Vaughan-Crossfire • \*Extreme-Decadence Dance • \*Guns N' Roses-Civil War • \*Deep Purple-Smoke On The Water

## 9101 JANUARY 91

### Vernon Reid cover

\*Living Colour-Type • The Black Crowes-Jealous Again • Jane's Addiction-Stop • \*Buffalo Springfield-Bluebird • \*Eric Johnson-Cliffs Of Dover

## 9102 FEBRUARY 91

### Jason Becker/Jim Martin cover

Faith No More-Falling To Pieces • Red Hot Chili Peppers-Higher Ground • \*Jason Becker-Air • \*Aerosmith-Love In An Elevator • Stu Hamm-Terminal Beach

## 9104 APRIL 91

### Hendrix/Morse/Gibbons cover

\*Hendrix-The Star Spangled Banner • \*Steve Morse-Highland Wedding • ZZ Top-My Head's In Mississippi • Megadeth-Lucetia • David Lee Roth-A Lil' Ain't Enough

## 9105 MAY 91

### Vaughan/Perry/Lifeson cover

Aerosmith-Walk This Way • Stevie Ray Vaughan-Mary Had A Little Lamb • Rush-Free Will • Jethro Tull-Crosseyed Mary • Dokken-Dream Warriors • George Lynch poster

## 9106 JUNE 91

### Jimmy Page cover

\*Led Zeppelin-Bron Yr Aur • The Black Crowes-She Talks To Angels • Damn Yankees-Coming Of Age • Slayer-War Ensemble • The Doors-Love Me Two Times

## 9107 JULY 91

### Classics issue

Van Halen-Mean Street • Metallica-Seek & Destroy • Queen-Bohemian Rhapsody • \*Paganini-Caprice No. 24 • The Byrds-Turn! Turn! Turn!

## 9108 AUGUST 91

### Eddie Van Halen cover

Van Halen-Poundcake • Contraband-All The Way From Memphis • Neil Young-The Needle And The Damage Done • Santana-Incident At Neshabur • Queensryche-Silent Lucidity • Van Halen poster

## 9109 SEPTEMBER 91

### Nuno Bettencourt cover

Extreme-Get The Funk Out • Skid Row-Monkey Business • Moody Blues-Question • Sex Pistols-Anarchy In The U.K. • Mr. Big-Daddy, Brother, Lover, Little Boy • Mr. Big poster

## 9110 OCTOBER 91

### Skid Row cover

\*Skid Row-The Threat • Guns N' Roses-You Could Be Mine • George Thorogood-Bad To The Bone • Creedence Clearwater Revival-Green River • \*Bach-Jesu, Joy of Man's Desiring

## 9111 NOVEMBER 91

### Johnson/Cease/Hetfield cover

Van Halen-Runaround • The Black Crowes-Twice As Hard • Metallica-Enter Sandman • The Ramones-I Wanna Be Sedated • Eric Johnson-Trademark • Jason Becker Benefit Concert poster

## 9112 DECEMBER 91

### Lee/Friedman/Newsted cover

Metallica-Don't Tread On Me • Megadeth-Go To Hell • Rush-La Villa Strangiato • King's X-Summerland • \*Crosby, Stills, and Nash-Helplessly Hoping • Geddy Lee & Alex Lifeson poster

## 9201 JANUARY 92

### Guns & Roses cover

Metallica-Through the Never • Motley-Crue-Shout at the Devil • Emerson, Lake, & Palmer-From the Beginning • Jackson 5-I Want You Back • Guns N' Roses-Don't Cry • Nikki Sixx poster

## 9202 FEBRUARY 92

### Mustaine/Eric Johnson cover

\*Megadeth-Hangar 18 • Eric Johnson-Righteous • Cream-Badge • Extreme-Flight of the Wounded Bumble Bee • Alice In Chains-We Die Young • Nuno Bettencourt poster

## 9203 MARCH 92

### Hall of Fame issue

Van Halen-Runnin' With The Devil • Hendrix-Castles Made Of Sand • AC/DC-Whole Lotta Rosie • Stevie Ray Vaughan-The Sky Is Crying • Robbie Robertson-The Weight

## 9204 APRIL 92

### Guns N' Roses cover

Led Zeppelin-Communication Breakdown • The Beatles-In My Life • Soundgarden-Outshined • Blues Saraceno-Remember

When • Guns N' Roses-The Garden

## 9205 MAY 92

### Def Leppard cover

Mr. Big-Alive & Kickin' • Allman Brothers Band-One Way Out • Red Hot Chili Peppers-Give it Away • The Doors-Break On Through • Def Leppard-Photograph • Guitar 101 poster

## 9206 JUNE 92

### Clapton/Page/Beck cover

The Yardbirds-Shapes Of Things • Soundgarden-Rusty Cage • Ozzy Osbourne-No More Tears • Yngwie Malmsteen-Deja Vu • ZZ Top-Tush

## 9207 JULY 92

### Randy Rhoads cover

Ugly Kid Joe-Madman • U2-I Still Haven't Found What I'm Looking For • Queen-Tie Your Mother Down • Pantera-Mouth For War • Ozzy Osbourne-Crazy Train

## 9208 AUGUST 92

### Joe Satriani cover

Joe Satriani-Summer Song • Jeff Beck-Where Were You • Hendrix-Machine Gun • Van Halen-316 • T-Ride-Back Door Romeo •

## 9209 SEPTEMBER 92

### Black Crowes & Faith No More cover

Black Crowes (The)-Sting Me • Faith No More-A Small Victory • Metallica-Wherever I May Roam • Slaughter-Real Love • Creedence Clearwater Revival-Proud Mary

## 9210 OCTOBER 92

### Pearl Jam cover

Pearl Jam-State Of Love And Trust • Guns N' Roses-November Rain • James Gang-Funk #49 • Steve Morse-Point Counterpoint • Suicidal Tendencies-Institutionalized • Pearl Jam poster

## 9211 NOVEMBER 92

### Cantrell/Slash/Harrison cover

Alice In Chains-Would? • Led Zeppelin-Stairway To Heaven • The Beatles-While My Guitar Gently Weeps • Temple Of The Dog-Hunger Strike • Megadeth-Foreclosure of a Dream • Slash poster

## 9212 DECEMBER 92

### Lollapalooza '92 cover

Pearl Jam-Jeremy • Extreme-Rest In Peace • Danzig-Dirty Black Summer • Hendrix-Spanish Castle Magic • Soundgarden-Jesus Christ Pose

## 9301 JANUARY 93

### Hammitt/R.E.M./AC/DC cover

Metallica-Sad But True • Helmet-Unsung • R.E.M.-The One I Love • Rod Stewart-Maggie May • Mother Love Bone-Stardog Champion

## 9302 FEBRUARY 93

### Pearl Jam cover

Guns N' Roses-Yesterdays • Pantera-Walk • Joe Satriani-The Extremist • Queen-We Are The Champions • Eric Clapton-Before You Accuse Me (Unplugged)



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## 9303 MARCH 93

### Stevie Ray Vaughan cover

Megadeth-Sweating Bullets • Stevie Ray Vaughan-Love Struck Baby • Pearl Jam-Once • Neil Young-Rockin' In The Free World • Soul Asylum-Somebody To Shove

## 9304 APRIL 93

### Brian May & Nuno Bettencourt cover

Extreme-Tragic Comic • Van Halen-Right Now • Pink Floyd-Hey You • Black Sabbath-Supernaut • Pretenders (The)-Brass In Pocket

## 9305 MAY 93

### Aerosmith cover

Aerosmith-Mama Kin • Nirvana-Son of a Gun • Alice In Chains-Them Bones • Slayer-Dead Skin Mask • The Beatles-Strawberry Fields Forever

## 9306 JUNE 93

### Eddie Van Halen cover

R.E.M.-Man On The Moon • Ugly Kid Joe-Cat's In The Cradle • Rolling Stones-Tumbling Dice • Van Halen-Best Of Both Worlds (live) • Poison-Until You Suffer Some (Fire & Ice)

## 9308 AUGUST 93

### Kiss/Anthrax cover

Aerosmith-Eat the Rich • Soul Asylum-Runaway Train • Queensryche-I Don't Believe in Love • Stone Temple Pilots-Plush • Kiss-Cold Gin

## 9309 SEPTEMBER 93

### Scuttlebuddies cover

\*Van Halen-316 (Live & Unabridged) • Lenny Kravitz-Are You Gonna Go My Way • Stu Hamm-Theme To Star Trek • Rage Against The Machine-Bomb Track • Free-All Right Now

## 9312 DECEMBER 93

### Randy Rhoads cover

Aerosmith-Cryin' • \*Quiet Riot-Laughing Gas • White Zombie-Thunder Kiss '65 • Todd Rundgren-I Saw the Light • \*Beethoven-Ode to Joy

## 9401 JANUARY 94

### Vai/Jourgensen cover

Urge Overkill-Sister Havana • Santana-Jingo • Scorpions-Under the Same Sun • Steve Vai-Blue Powder & Amazing Grace • Smashing Pumpkins-Today

## 9402 FEBRUARY 94

### W. Zombie/Becker/Rush cover

Tool-Sober • Rush-Cold Fire • Little Feat-Dixie Chicken • Frank Zappa-Dirty Love • Sepultura-Refuse/Resist

## 9403 MARCH 94

### Page/Van Halen cover

Dream Theater-Take the Time • Metallica-Welcome Home Sanitarium (live) • \*B.B. King-The Thrill Is Gone • \*Satriani-Baroque • Nirvana-Rape Me

## 9404 APRIL 94

### James Hetfield cover

Stone Temple Pilots-Creep • Aerosmith-Livin' on the Edge • Soundgarden-Spoonman • Joan Jett-I Love Rock & Roll • Alice Cooper-I'm Eighteen

## 9405 MAY 94

### Dimebag Darrell cover

Counting Crows-Mr. Jones • Alice In Chains-No Excuses • Dig-Believe • T. Rex-Jeeperster • Pantera-I'm Broken

## 9406 JUNE 94

### Kiss/Pink Floyd cover

Candlebox-You • Prong-Snap Your Fingers, Snap Your Neck • White Zombie-Black Sunshine • Kiss-Love Gun • Pink Floyd-Learning To Fly

## 9407 JULY 94

### Zakk Wylde cover

Nine Inch Nails-March of the Pigs • Metallica-Breadfan • Pride & Glory-Losin' Your Mind • Traffic-Medicated Goo • Tower Of Power-What Is Hip?

## 9408 AUGUST 94

### Seattle Riffs cover

Soundgarden-Black Hole Sun • Stone Temple Pilots-Vaseline • Stevie Ray Vaughan-Look at Little Sister • Cheap Trick-I Want You To Want Me (Live) • Rollins Band-Civilized • Seattle Riffs poster

## 9409 SEPTEMBER 94

### Kim Thayil cover

Collective Soul-Shine • Meat Puppets-Backwater • Live-Selling the Drama • Crosby, Stills, Nash & Young-Woodstock • Eagles-Hotel California

## 9410 OCTOBER 94

### Christ/Hendrix/Slayer cover

Smashing Pumpkins-Drown • Temple Of The Dog-Pushin' Forward Back • Cream-I Feel Free • Gary Moore-Since I Met You Baby • Van Halen-Unchained

## 9411 NOVEMBER 94

### John Petrucci cover

Dream Theater-Lie • Slayer-Dittohead • Stone Temple Pilots-Big Empty • Soundgarden-My Wave • \*Mott The Hoople-All The Young Dudes

## 9412 DECEMBER 94

### Queensryche cover

Dinosaur Jr.-Feel The Pain • Cult (The)-Love Removal Machine • Queensryche-I Am I • Black Sabbath-Into The Void • Melissa Etheridge-Come To My Window

## 9501 JANUARY 95

### How To Score cover

R.E.M.-Bang And Blame • Neal Hefti-Theme From Batman • Megadeth-Train Of Consequences • Sheryl Crow-All I Wanna Do • Eric Clapton-Hoochie Coochie Man

## 9502 FEBRUARY 95

### The Year Of Living Dangerously cover

Led Zeppelin-Friends • Beatles (The)-Norwegian Wood • Hootie & The Blowfish-Hold My Hand • Danzig-Dominion • Corrosion of Conformity-Albatross

## 9503 MARCH 95

### Eddie Van Halen cover

Page and Plant (Led Zeppelin) Wonderful One • Ted Nugent-Free-For-All • Van Halen-Don't Tell Me (What Love Can Do) • Veruca Salt-Seether • Extreme-Midnight Express

## 9504 APRIL 95

### Slash & Gilby cover

Candlebox-Cover Me • Slayer-Serenity In Murder • Sponge-Plowed •

Steve Howe/Yes-Tales From Topographic Oceans • Van Halen-Cathedral

## 9505 MAY 95

### 50 Heaviest Riffs Of All Time cover

David Bowie-The Man Who Sold The World • Steve Morse-Native Dance • Steve Vai-Bad Horsie • Bush-Everything Zen • Moody Blues-The Story In Your Eyes

## 9506 JUNE 95

### History Of The Blues cover

The Who-Summertime Blues • Johnny Winter-Still Alive And Well • Oasis-Live Forever • Jeff Healey-My Little Girl • Corrosion of Conformity-Clean My Wounds

## 9507 JULY 95

### Women Guitarists cover

Deep Purple-Space Truckin' • Hole-Violet • Collective Soul-Gel • Sheryl Crow-Strong Enough • Dave Matthews Band-What Would You Say

## 9508 AUGUST 95

### Jimmy Page cover

King Crimson-Three Of A Perfect Pair • Soul Asylum-Without A Trace • Our Lady Peace-Starseed • Mad Season-River Of Deceit • Bruce Springsteen-Murder Incorporated

## 9509 SEPTEMBER 95

### Pink Floyd's David Gilmour cover

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# Tracks



**PERFORMANCE:** A lot like the radio show **HOT SPOTS:** "The Great American Nightmare" "Pictures Of Matchstick Men" "The Ben Stern Megamix" **BOTTOM LINE:** A mix of old and new hard rock that aptly characterizes Stern

As if you haven't read/heard/seen enough about "The King of All Media," now you can buy a piece of Howard Stern, or at least his hand-picked collection of songs on the No. 1 *The Album*, fleshed out by "humorous" interludes from his No. 1 movie. Actually, the album has more redeeming value than Stern's syndicated radio talk show—which isn't saying a heckuva lot—because Stern's taste in music is pretty damn tasty.

*The Album* begins with a cuss-filled clip from the movie, which sets up the cuss-filled "The Great American Nightmare," a shouting duet between Stern

## VARIOUS ARTISTS

*Howard Stern Private Parts: The Album* (Warner Bros.)

and Rob Zombie supported by White Zombie-like charge buffeted by ex-Prong guitarist Tommy Victor. Sure enough, Stern can't play his own single on his radio show (too many "motherf-ers"). Also lending credibility and hipness to the affair is a raw, funky Red Hot Chili Peppers groove "I Make My Own Rules" over which LL Cool J raps about Stern; a Porno for Pyros cut "Hard Charger," that adds Flea and former Jane's Addiction guitarist Dave Navarro to the current Porno lineup; and a predictable bit of nastiness from record-industry scourge of the moment Marilyn Manson.

The best new track might be the inspired pairing of Ozzy Osbourne and the funereal Type O Negative on Status Quo's "Matchstick Men." The collection of oldies includes Deep Purple's "Smoke On The Water," Cheap Trick's "I Want You To Want Me," Van Halen's "Jamie's Cryin'," and a live version of AC/DC's "You Shook Me All Night Long," the music mirroring the period of Stern's rise through the radio ranks. Two added attractions are "The Ben Stern Megamix," snippets of Stern's father speaking that have been mixed into hip-hop hilarity by Rick Rubin, and the self-flagellating "Tortured Man," a meeting of Stern's ego and the hot production team of the Dust Brothers (Beck). And, of course, to complete the full-metal Stern sensory overload, there are some nude photos in the CD booklet. That's entertainment. —*Buzz Morison*

## VARIOUS ARTISTS

*Lost Highway* (Nothing/Interscope)

**PERFORMANCE:** Eerily echoing, creepily cinematic **HOT SPOTS:** Marilyn Manson's "I Put A Spell On You" Rammstein Nine Inch Nails' "The Perfect Drug" **BOTTOM LINE:** All indications are this soundtrack is better than the film

The teaming of director David Lynch (*Dune*, *Twin Peaks*) and industrial-rock auteur Trent Reznor (Nine Inch Nails, Courtney Love's hit list) seems a natural one: A maker of creepy, sordid, dream-like films of immorality scoring his latest with a soundtrack from a maker of creepy, sordid, nightmare-like music. But *Lost Highway* is the work of a filmmaker whose stock has plummeted and a musician whose appearance on recent covers of *Spin* and *Rolling Stone* (merely for breathing, it seems) indicates he's becoming the most powerful presence in pop music today.

A soundtrack this evocative doesn't need visuals. Reznor has gathered music from similarly subversive artists and woven it into a continuously unraveling soundscape that aurally defines *noir*. David Bowie's "Deranged" bookends the soundtrack, suggesting that what's in between comes from unstable minds, though music this calculated belies that idea. Mixed in with more standard if no less chilling soundtrack music from longtime Lynch collaborator Angelo Badalamenti and '60s James Bond-era revivalist Barry Adamson are



compelling songs from various Reznor cronies.

Nine Inch Nails' "The Perfect Drug" convincingly merges the music of the moment (drum 'n' bass) with Reznor's usual clangoring, distorted industrial metal. The Smashing Pumpkins' "Eye" updates the Human League with its synth-heavy sound, while Marilyn Manson offers its humorously spooky "Apple Of Sodom" and a zombie-like rendition of Screamin' Jay Hawkins' "I Put A Spell On You." But the most disturbing music is provided by the German band Rammstein. "Rammstein" and "Hierate Mich" offer industrial gangsta metal recited in harsh, precisely enunciated German that is as disorienting and ominous as anything Lynch might put on the screen. Reznor's vision provides the backdrop for an especially vivid road trip; you may not want to listen to *Lost Highway* while driving at night, though. —*BM*

## LIVE

*Secret Samadhi* (Radioactive)



**PERFORMANCE:** Lightly crashing and strongly affecting **HOT SPOTS:** "Lakini's Juice" "Unsheathed" "Turn My Head" "Merica" **BOTTOM LINE:** A powerful display of arena-rock songwriting and guitar-rock style

Seldom has a band been so vilified for invoking the praiseworthy sounds of alt-rock mega-stars as Live (okay, Bush has been more brutally bashed for aping Nirvana). In the case of this York, Pennsylvania, quartet, whose after-school jamming has evolved into a multiplatinum career, it's the grand eloquence and drama of U2 and the wide-open guitar sound and hazy poesy of R.E.M. that have come together to create a strong, personal music embraced by millions.

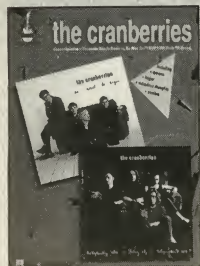
Riding herd on Live's stampeding success is singer/songwriter Ed Kowalczyk, whose unashamed spiritual journeys connect the band's music both to earth and heaven, and draw the derision of critics. The band's third album, *Secret Samadhi*, throws up its philosophical underpinnings in its title, defiant in its sincerity and still sticky enough to draw critical flies. Kowalczyk is in fine, fulminating fettle with his sincere, glassy-eyed haiku. But the message driven home by *Samadhi* isn't that Kowalczyk is a kook or a savior; it's that Live has become a band as big and bold as its idols.

Those who have caught themselves howling the chorus to "Lakini's Juice" know that Live creates hooks that could land a whale. The band has perfected the surging ebb-and-flow that carries the majority of the album's songs, laying low in the musical weeds before exploding behind Kowalczyk's beseeching choruses. Guitarist Chad Taylor's Peter Buck-isms reinforce the chill of "Ghost," and his anguished solo on "Graze" grounds the song's overwrought grandness. Bassist Patrick Dahlheimer and drummer Chad Gracey supply suitably primitive rhythms on the yin and yang of "Unsheathed," and provide a hiccuping beat on the appealingly low-key "Merica." While sharing the breath of Michael Stipe, Bono, and even Chris Isaak on "Turn My Head," Kowalczyk has come into his on *Secret Samadhi*. Live has become the same kind of arena-rock touchstone as its mentors without forsaking its spiritual side or its need to kick out the jams. —*BM*

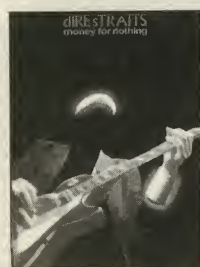


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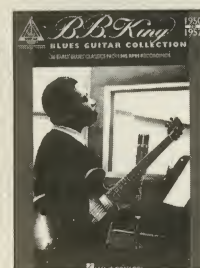
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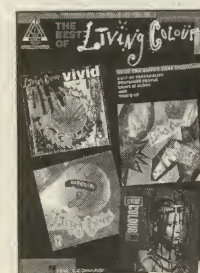
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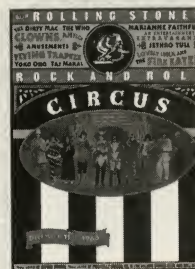
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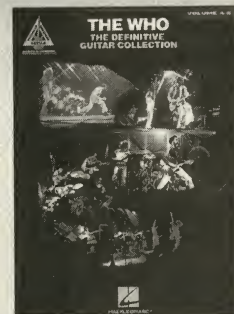
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**The Rolling Stones Rock And Roll Circus**  
This matching folio to the ABKCO CD, Video and Surroundsound Laserdisc features a nine-page color section. On December 10, 1968 and the early morning hours of the 11th, The Rolling Stones, The Who, The Dirty Mac (John Lennon, Eric Clapton, Mitch Mitchell & Keith Richards), Yoko Ono, Jethro Tull, Marianne Faithfull and Taj Mahal got together in a television studio in North London to record a film that has not been seen or heard for twenty eight years until now. Songs include: Song For Jeffrey • A Quick One While He's Away • Yer Blues • Jumping Jack Flash • No Expectations • You Can't Always Get What You Want • Sympathy For The Devil • Salt Of The Earth • and more.  
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# Tracks

## TUATARA

*Breaking The Ethers* (Epic)

**PERFORMANCE:** Primitive and disarming **HOT SPOTS:** "Saturday Night Church" "The Getaway" "Dark State Of Mind" **BOTTOM LINE:** A supergroup of major players with minor—but compelling—ambitions

Tuatara is not what you think: This side project of Screaming Trees drummer Barrett Martin, Luna bassist Justin Harwood, R.E.M. guitarist Peter Buck,

and Critters Buggin' saxophonist Skerik does not play Bruce Springsteen covers, dabble in surf rock, or broach jazz-rock fusion. Tuatara is a heavily percussion-based instrumental combo that unflinchingly explores other musical worlds on its captivating 12-track debut.

The band is Martin's brainchild, so it's no surprise that his playing on traps, vibes, marimba, steel drums, hand drums, and "percussion" (aren't all those other instruments percussion?) provides the legs for this musical caravan. Harwood and Skerik also double on percussion, R.E.M. tour guitarist (CK) Scott McCaughey occasionally contributes on steel drums, and Buck's mostly acoustic playing is largely used as a percussive or textural accent (Pearl Jam's Mike McCready is also heard on several



tracks). So does all that sound like exercises from percussion class or Max Roach's M'Boom ensemble? Rest assured, it's not.

Vibes, marimba, and steel drums are the melodic voices here, as the group rumbles through assorted globe-trotting grooves. "The Desert Sky" has a North African feel, while Buck's twanging electric guitar evokes the Clint Eastwood soundtrack music of Ennio Morricone on "Saturday Night Church" (on which Los Lobos' Steve Berlin blisters some funky flute riffs) and David Lynch on the moody "Smoke Rings." Skerik's sax honking lifts Tuatara's music out of dreams and into a steaming swirl of nightlife on the sloppy hip hop of "The Getaway" and the cosmopolitan jazz of "Goodnight La Habana."

The wild mix of percussion jams and drawn-out, evocative mood passages on many of *Breaking The Ethers'* tracks suggests these tunes are the result of true collaboration. That Tuatara's music is so detached from that of the band's individual members may make it seem dilettantish, but its warm earthiness and low-key aspirations make it all the more appealing. —BM

## QUEENSRYCHE

*Hear In The Now Frontier* (EMI)

**PERFORMANCE:** Concept-less and song-oriented **HOT SPOTS:** "Hero" "Saved" "Cuckoo's Nest" **BOTTOM LINE:** A noble attempt at reinvention through regression, but Geoff Tate is still the singer

After following 1990's triple-platinum *Empire* with 1994's disappointing, mechanical concept album *Promised Land* and a touring show so tightly scripted it conjured the image of Grammy scourge Milli Vanilli, Queensryche took some time to reevaluate. The results of the Seattle quintet's pause for the cause is *Hear In The Now Frontier*, an album of 14 songs whose only connection is physical—they're all on the same CD.

Oooh, Queensryche as a rock band, scary, right? Only for those whose blood runs prog-rock blue. While Queensryche is one of the few bands to have created multiple and successful concept albums/rock operas, the band members' playing has often sacrificed its soul to the cause of perfection. On *Hear In The Now Frontier*, Queensryche tries to just rock, and while every note is precisely measured to fit the Queensryche studio blueprint, the band swings its way through all manner of modern and retro hard-rock styles, grooving to mostly good effect.

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by Buzz Morison

## fast tracks

### POND

#### Rock Collection (The Work Group)

If catchy power pop with novel guitar twists is your thing, Pond's third album will not disappoint. Arriving in major-label country via Portland, Oregon, and Seattle's Sub Pop Records, the trio of guitarist/singer Charlie Campbell, bassist/singer Chris Brady, and drummer Dave Triebwasser bash it out in a nerdy-cool manner not unlike the twistings of Weezer. Campbell infuses his guitar parts with odd tunings and chord patterns, making it obvious that a lot of thought goes into Pond's melodic nuggets, extending the power-pop credo from three to 10 chords and a cloud of dust.

### VARIOUS ARTISTS

#### The Best Of Fat Possum (Capricorn)

The small Oxford, Mississippi, blues label Fat Possum has established itself as a vital source of raw, real rural blues in a relatively short time. This 11-track collection includes performances by the label's first five artists. There's the primitive boogie of R.L. Burnside,

the jagged-edged guitar grind of Junior Kimbrough, the more contemporary sound of guitarist Dave Thompson, two songs by Paul Jones, whose titles encapsulate the label's backwoods sound ("Rob & Steal" and "My Baby Got Drunk"), guitarist Cedell Davis, who uses a table knife as his slide, and the fatback tussle of the Jelly Roll Kings. Get your first taste of Fat Possum here, and you're sure to come back for more.



### STRUNZ & FARAH

#### Live (Selva)

It seems as if Iranian acoustic guitarist Ardeshtir Farah and Costa Rican acoustic guitarist Jorge Strunz have been doing their hyperspeed world folk-music thing forever; heck, they were new age before there was new age. For their ninth album, the duo recorded live with their worldly band—the four members are from Puerto Rico, Cameroon, Brazil and the U.S.—proving once and for all that their dancing fusion of gypsy, Latin, flamenco



Geoff Tate is still Queensrÿche's singer, and his yen for melodrama can inject a hint of the prog into any song, whether it be the un-Queensrÿchian near-boogie of "Reach" or the '70s Elton John pop of "All I Want." But there is a minimum of sermonizing from the singer. The band's playing is predictably flawless, but exhibits an energy and friskiness that was missing on *Promised Land*. Guitarists Chris DeGarmo and Michael Wilton reestablish themselves as monster players with a bevy of intriguing ensemble parts and a handful of solos as relaxed and inspired as any in hard rock of the '90s (listen to "Cuckoo's Nest," the futuristic dance of "Saved," and the lubed light-jazz "Hero"). Sometimes the band tries too hard to relax and rock, as if playing the part of a band. But overall, *Hear In The Now Frontier* is Queensrÿche's most listenable and painlessly enjoyable album. —BM

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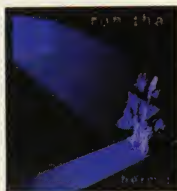
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and jazz musics is achieved with no studio trickery. Both Farah and Strunz are amazing players alone; when they unravel their rich melodies together, their guitars sound as one.

## RON THAL

### *Hermit (Interference)*

Fans of Thal's first album, the all instrumental *The Adventures Of Bumblefoot*, may shy away from *Hermit* when they hear it's the flashy/freaky guitarist's vocal album. And while Thal does sing and rap on many of the album's 13 tracks, it's still his wacky guitar playing and fractured-fairy-tale tunes that carry the day. Hurtling musical styles like an Olympic runner, Thal alternately lam-poos and outflashes his fellow guitar wankers and Shrapnel Records stablemates, and no more incisively than on the hilarious "I Can't Play The Blues."



## WIDESPREAD PANIC

### *Bombs & Butterflies (Capricorn)*

In the massive ongoing jam to find an inheritor of the Grateful Dead legacy (Phish is currently rocking at the top), Widespread Panic moves up a few notches with its fifth album, *Bombs & Butterflies*. Combining the jazzy

instincts and extrapolations of Bruce Hornsby and the Range with the boogie ethic of its Athens, Georgia, origins, this sextet has finally combined the improvisational spirit of its live shows with strong songwriting, even echoing the Dead on "Greta." Especially effective is the way keyboardist John Hermann and guitarist Michael Houser intertwine their rolling solos, and a guest shot from WP's mate in the brute project, Vic Chesnutt, on "Aunt Avis" is a treat.

## GTR

### *King Biscuit Flower Hour Presents GTR (King Biscuit)*

In 1986, prog rock was as good as dead, but that didn't stop two guitarists who had established themselves as innovators during the music's birth and heyday. Yes guitarist Steve Howe and former Genesis guitarist Steve Hackett formed the quintet GTR with three unknown musicians in 1986, recorded a self-titled album, made a U.S. tour, and broke up (apparently the Steves couldn't hack it). This 14-song July 1996 concert in L.A. covers much of the GTR album, provides brief solo spotlights for each guitarist, contributes bar-band versions of Genesis' "I Know What I Like" and Yes' "Roundabout" and demonstrates why we've never heard from singer Max Bacon again.

## FRANK ZAPPA

### *Have I Offended Someone? (Rykodisc)*

And the Zappa catalog hits just keep on coming. *Have I Offended Someone?* was compiled by the late master musical satirist in 1993, and brings together 15 of Zappa's most outrageous songs/parodies. The songs often mimic musical styles—the blues on "In France," doo-wop on "We're Turning Again," country on "Catholic Girls"—while they skewer taboo subjects from "SEX" to "Jewish Princess" to the ever-popular S&M ditty "Bobby Brown Goes Down" and "Dinah-Moe Humm." While this shouldn't be thought of as a best-of collection, it does encapsulate one small dominion in Zappa's humongous musical universe.

## ROLLINS BAND

### *Come In And Burn (DreamWorks)*

Henry Rollins' band is entering its second decade, but on *Come In And Burn*, its rant 'n' roll leader has lost none of his pissed-off metal-head anger, despite his having become a movie and TV star. While Rollins' drill-sergeant spitting wears thin (as it does on each of his albums), the band's playing is never less than inventive, stretching the envelope of the post-metal world, but never failing to rock. Drummer Sim Cain and bassist Melvin Gibbs are as tight

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## fast tracks

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as supermodel skin, while guitarist Chris Haskett scars that epidermis with his caustic playing. Our lot in life used to be that if we wanted to hear Haskett, we had to endure Rollins. But the recent Haskett instrumental album, *Nonfiction* (Thirsty Ear), with drummer Brandon Finley, means we can now live Henry-free!

### DAVE HOLE

#### *Ticket To Chicago* (Alligator)

The title of Australian slide guitarist Dave Hole's fourth album for Alligator is quite literal; the label's chief brought the bluesman to Chitown to record with leading lights of the Windy City's modern blues scene. The result is Hole's most assuredly rocking album, with the mammoth bass of former Albert Collins' sideman Johnny B. Gayden and the propulsive wham-bang of Buddy's Guy's current drummer Ray "Killer" Allison providing an earthquake-proof bottom for Hole's wild, over-the-top (literally) blues-rock style. Horns assist on several numbers, and a mixture of urban and bayou beats and the occasional acoustic number among 14 tracks provide for a wail of a good time.



### L.A. GUNS

#### *American Hardcore* (CMC International)

While some hard-rock fans may think L.A. Guns have re-formed for *American Hardcore*, diehards know guitarist Tracii Guns and drummer Steve Riley have kept the band alive since they formed it in 1988. The Guns' latest incarnation includes new vocalist Chris Van Dahl, whose multiple facial piercings, tattoos, and "radical" haircut must be intended to distract audiences from his tediously tormented singing and bassist Johnny Crypt. While the band attempts to move into the harsher (and hipper) territory of Helmet and Korn and the complicated grunge of Soundgarden, its sound and riffs don't ring true. Tracii is ever gonzo, but it often isn't worth the effort to fight through *American Hardcore*'s histrionics and posturing for the fleeting pleasure/pain of his solos.

### RADISH

#### *Restraining Bolt* (Mercury)

How low—or young—can they go. The music biz has been inundating us with teenage prodigies, from the Lil' Kims of hip hop to the Jonny Langs of blues, and Texas power-pop trio Radish is just the latest. Nurtured by Nirvana's Svengali Danny Goldberg, 15-year-old singer/songwriter/guitarist Ben Kweller cranks through a dozen cheerful melodies with serious lyrics on Radish's debut. If you can ignore obvious comparisons to Nirvana and Silverchair—a big *if*—and the sometimes charmingly simple playing and laughably adolescent lyrics, *Restraining Bolt* does suggest there's talent waiting to sprout from Keller. But the question remains: Can he withstand the major-label pressure before he learns to drive? **B**



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## Back When Jimi Sucked

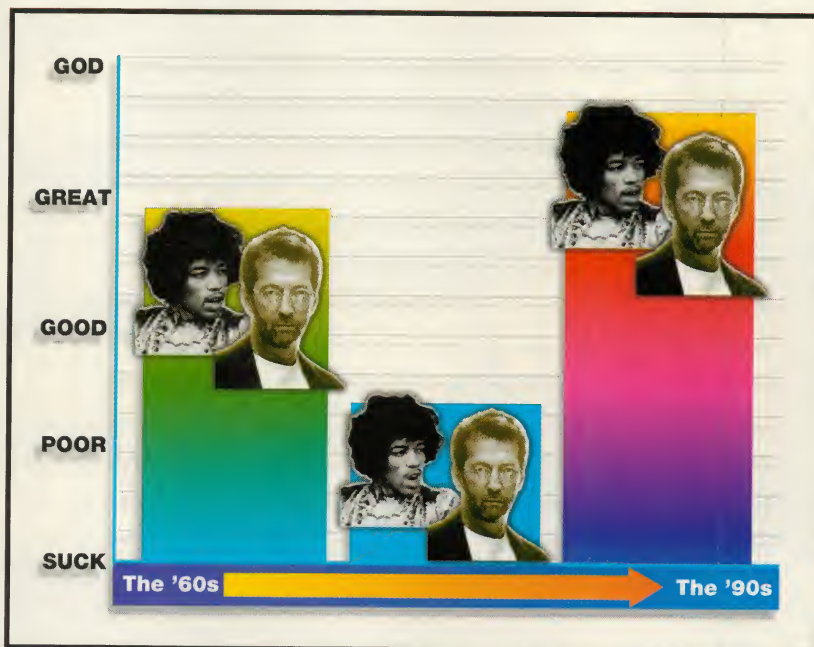
... And Other Strange But True Tales of Fickle Rock Fandom

Imagine a time when your average rock fan looked on Jimi Hendrix as a relic, an embarrassing has-been from another epoch. He was a burnout who only appealed to drug-addled fans, including those deep-fried Deadheads or freaks who thought that Jim Morrison was still alive in Paris. And what about Jimi's guitar solos: They were so out of tune and *noisy*. This guy was hardly in the same league as, say, a Jimmy Page, a Ted Nugent, or even an ... Ace Frehley. Ahh ... I can see you now, gentle reader, clutching this page of "fictional" text and getting ready to rip it into a million pieces. What if I were to tell you that it's not only possible, but that it already happened? Considering Hendrix's current popularity it seems impossible—but hold on to your bandannas, because *it did*.

From the mid '70s until the mid '80s, Jimi Hendrix, who died in 1970, was unpopular even as a memory. Radio still played the big hits—"All Along The Watchtower," "Purple Haze," and "Hey Joe"—but among guitarists, anyone who played Hendrix tunes was viewed as hopelessly out of date and probably a closet druggie. (Whether or not Hendrix was a drug user is not the issue here; his image is inextricably attached to the stigma of a drug-saturated '60s.) And, no kidding, when I was a burgeoning young rocker back in the late '70s, it was far more fashionable to emulate Joe Perry, Brian May, Eddie Van Halen, and various members of the punk or new wave set than the obsolete Mr. Hendrix. Shocking, isn't it?

Hendrix didn't really begin his posthumous "comeback" until 1984, when Reprise Records issued *Kiss The Sky*, a greatest-hits package featuring digitally remastered tracks pressed on premium 150-gram vinyl. Suddenly, Hendrix's late-'60s sound experiments sounded full, lush, and daring, especially on heavily effected tracks like "Are You Experienced?" and "Third Stone From The Sun." Around the same time, Stevie Ray Vaughan was just making waves for his electric blues-rock revival, and clearly a big part of his sound and style came from Hendrix. SRV even recorded a stone-cold cover of "Voodoo Child (Slight Return)" on his 1984 set, *Couldn't Stand The Weather*. Other '80s bluesmen like Robert Cray, Jimmie Vaughan, and Mason Ruffner also made the Hendrix connection from time to time. Back in Jimi's camp, recordings like the digitally remastered *Jimi Plays Monterey* (1986) and the previously unreleased *Radio One* concert disc (1988), both cemented the hero's Ovidian return. But again, just a few years before, Hendrix's name was mud. Rock and roll tastes change radically over the space of only a few short years.

A similar fate befell Eric Clapton in the eyes and ears of guitar fans.



excuse—he was dead—but to the casual rocker, it looked like Clapton wasn't even trying to play well anymore.

All that changed in 1985 via two events: *Behind The Sun* and Live Aid. From *Behind The Sun* came the track "Forever Man," which featured the first full-bore heavy rock solo Eric had recorded in nearly 15 years. According to rumor, this return to form was partially inspired by Steve Lukather, who played rhythm on the album. When Clapton heard Luke's massive lead chops and saw his monster guitar rig, he reputedly decided to give high-voltage soloing another chance. True or not, it's a great story. Later that year, Clapton appeared on MTV to millions of viewers, many of whom were reminded what a hip package E.C. was: great player, great singer, great songwriter. And with the following year's guitar-intensive *August* album, Clapton-mania was blossoming again. Was this the same guy who performed such sappy hit love songs as "Wonderful Tonight" and "Lay Down Sally"? Yup, but it took his return to serious playing—and the large-scale change of his audience's taste—for his real comeback to occur.

Both these Hendrix and Clapton scenarios illustrate the fact that every major artist or act has downtime in his or her career. Album sales drop off, radio stations don't get as many requests, and the overall feeling from fans is *ho-hum*. Perhaps one of the reasons the Beatles' *Anthology* records have appeared and been accompanied by a massive media blitz, is because the Fab Four just haven't been as fab in the 1990s as they were in the '70s and '80s. Beatlemania was beginning to look like history until these new records came along. Today, even the youthful fires of Pearl Jam and Nirvana seem to be cooling. Maybe grunge really is dead. But the upside of these downturns is they produce that one aspect of American pop culture fans can never get enough of: the comeback. Yup, everyone loves a good comeback. It provides not only a nice, fuzzy feeling of nostalgia, but a new reason to go out and spend money. Don't believe me? Just go ask Jimi and Eric.

By the release of Derek & the Dominos' *Layla* album in 1970, Clapton seemed to have reached the apex of his career (though the album itself peaked two years later). After his self-imposed heroin exile, circa 1972–74, Clapton limped back into the spotlight with "I Shot The Sheriff," and guitarheads around the globe simultaneously wondered what the hell had happened to Slowhand. Where there were once mighty solos were now meek, clean-tone blues licks, a little slide, and lazy rhythm grooves. From then until 1985, Clapton was considered not only a has-been but a letdown. Hendrix had a good





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★ **EFX RETURN TO MONITOR** level controls for Aux Sends 1 & 2.

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★ **TAPE RETURN** level control.

★ **SOLO SECTION** has level control, AFL/PFL switch plus separate Aux & Sub LED indicators.

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★ **TAPE RETURN TO CTRL RM/PHONES & Ctrl Rm/Phones** level control.

★ **TAPE RETURN TO MAIN MIX** switch disables other inputs to Main Mix so you can play CDs or tapes during intermission without disturbing channel & submaster settings.

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